Already Fifty Years!
The Grace of a Gesture
Rafael Lozano-Hemmer
Angelica Mesiti
EM15·BIAN
Ryoji Ikeda
Artur Zmijewski
Printemps du MAC
Nocturnes

Magazine of the Musée d'art contemporain de Montréal

Volume 25, Number 1 — Summer 2014

Photo: George Fok © 2013

In his classic work *The Gift*, French anthropologist Marcel Mauss theorizes and reflects upon the giver, the gift and the recipient: "The objects are never completely separated from the men who exchange them," he writes tellingly. An indissoluble link between the giver and the gift—the gift being a part of the giver—makes the act of giving not as innocent a transaction as it might seem. Indeed, it creates a social bond and an obligation to reciprocate on the part of the recipient. It creates relationships. Reciprocity and exchange are the basis of friendship, perhaps also of just and prosperous societies. Ultimately, reciprocity promotes a better way of living.

The month of June marks the fiftieth anniversary of the founding of the Musée d'art contemporain, a museum that grew out of the wishes, the enterprise and, perhaps most importantly, the donations of collectors and artists. The Musée's very inception is the result of the kindness of givers. *The Grace of a Gesture* is our sprawling homage to the builders and makers of the MAC, a celebratory exhibition comprising some 200 artworks donated over the last fifty years—a formal act of reciprocity, in the form of an exhibition, for the generosity of the museum's many donors and supporters.

Two smaller but equally important exhibitions are also on view this summer. In her first solo North American outing, Paris-based Australian artist Angelica Mesiti presents two music-themed works: her mesmerizing video installation *Citizens Band*, an intimate and moving study of music and migrant culture, and *Prepared Piano for Movers (Haussmann)*, which improbably creates an avant-garde score from everyday labour. As well, Rafael Lozano-Hemmer's relational, interactive masterwork *Pulse Room*, a major recent addition to the Musée Collection, will be seen in his home city for the first time. A vast and spectacular installation, at the centre of which the beat of your very own heart, added to that of thousands of others, is signalled across some 300 pulsing light bulbs.

Beginning in May, the museum will be scene of an astonishing convergence of digital culture. The great poet of our current age of exploration, Japanese artist, composer and performer Ryoji Ikeda, navigating the baffling space between 1 and 0, kicks off the proceedings with his majestic film *C⁴I*. We also celebrate another birthday, that of both *Elektra* and *MUTEK*—each now fifteen years old—merged in a unified, single anniversary event, EM15. We're thrilled to be hosting these two ground-breaking cultural institutions, coming together for the very first time, with dozens of artists, concerts and installations at the museum and elsewhere, within and alongside the *International Digital Arts Biennial* (BIAN).

The summer program ends with the seemingly impossible and invisible: a stunning film by Polish artist Artur Zmijewski that forcefully documents the attempts of several unsighted people to visualize the appearance of the world by painting portraits, landscapes, animals or their own image, while struggling to recall or imagine for the first time. A grimly beautiful film, full of failures and misplaced movements, sadness and spillage, a film about the condition of seeing and being seen, an attempt to say the unsayable: an essay on blind faith in art.

John Zeppetelli, Director and Chief Curator

Cover
Rafael Lozano-Hemmer
Pulse Room, 2006
300 incandescent light bulbs, voltage controllers, heart rate sensors, computer and metal sculpture
1 / 1
Gift
Collection of the Musée d'art contemporain de Montréal
View of the installation at Fábrica La Constancia, as part of the *Plataforma* project, Puebla, Mexico, in 2006
Photo: Alejandro Biasquez

Jean-Paul Riopelle
La Joute, 1974
Bronze
3.8 m (height) x 12.40 m (diameter) (approximate dimensions)
Collective gift of doctors Michel Bovo, Champlain Charest, Simon Charlebois, Hubert Grégoire, Michel Lafortune, André G. Légaré, Henri Martin, Halim Mheir, Pierre C. Millette, Alexis Pagacz and Claude Vallée
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

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Musée d'art contemporain de Montréal. 185, rue Sainte-Catherine Ouest, Montréal (Québec) H2X 3X5. Tel.: 514 847-6226. www.macm.org

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www.macm.org

Exhibitions

The Grace of a Gesture
Fifty Years of Gifts to the Musée d'Art Contemporain de Montréal
June 19 to September 7, 2014

Rafael Lozano-Hemmer: Pulse Room
June 19 to September 7, 2014

Angelica Mesiti: Citizens Band
June 19 to September 7, 2014

Multimedia Events

Projections Series
Ryoji Ikeda: *C⁴I*
May 6 to June 18, 2014

International Digital Arts Biennial
Physical/ité, The New Alliance, Hedonistika Montréal
May 23 to June 1, 2014

EM15
May 27 to June 1, 2014

Projections Series
Artur Zmijewski: *Blindly*
July 16 to September 28, 2014

Festivals

Festival International de Jazz de Montréal

L'Orchestre d'hommes-orchestres: Cabaret Brise-Jour
Based on the music of Kurt Weill
June 27 to 30 and July 1, 2014

Boundary
July 2, 2014

Chassol
July 3 and 4, 2014

Esmerine
July 5 and 6, 2014

Art Videos

Gazoduc-TQM Room
Free admission
Tuesday: 11:30 a.m., 1:30 p.m. and 3:30 p.m.
Wednesday, Thursday, Friday: 11:30 a.m., 1:30 p.m., 3:30 p.m. and 6:30 p.m.
Saturday, Sunday: 11:30 a.m., 1:30 p.m. and 3:30 p.m.

Friday Nocturnes, May 23 and June 20, 2014: 6:30 and 8:30 p.m.

April 29 to May 11, 2014

Make Me Think: Bruce Nauman
Producer/Director: Heinz Peter Schwerfel (Art Council, WDR-Arte and Centre Pompidou co-production). Köln: Artcore film GmbH, c1997, 2004 (70 min). In English.

May 13 to 18, 2014

Picture Start [featuring Jeff Wall, Ian Wallace and Rodney Graham]
Producer: Ric Beairsto; Director: Harry Killas. Vancouver: Laughing Mountain Communications, 2011 (48 min). In English.

May 20 to 25, 2014

"Krzysztof Wodiczko" / excerpt from Art 21: Art in the Twenty-First Century, Season Three
[Alexandria, VA]: Art21, Inc.: Distributed by PBS Home Video, 2005 (14 min). In English.

Krzysztof Wodiczko: Projections
Producers: Derek May and Jacques Vallée; Director: Derek May. Montréal: National Film Board of Canada, 1992 (53 min). In French.

May 27 to 30, and June 1, 2014

Aesthetic Machinery: Works by Don Ritter
Director: Don Ritter. [N. p.]: Don Ritter, 2013 (50 min approx.). In English.

Incidences
[Producer]: Perte de Signal; Project Manager: Myriam Bessette. [Montréal]: Perte de Signal, 2005 (20 min). Sound only.

June 3 to 15, 2014

Women Art Revolution
Director: Lynn Hershman Leeson. New York: Zeitgeist Films, 2010 (83 min). In English.

Art Videos

June 17 to 29, 2014

Vivre avec l'art... Un art de vivre
Producer/Director: Anne-Marie Tougas. Montréal: Tougam, 2010 (52 min). In French.

July 1 to 13, 2014

The Collector: Allan Stone's Life in Art
Producer/Director: Olympia Stone. [N. p.]: Floating Stone Productions, 2007 (62 min). In English.

July 15 to 27, 2014

Giuseppe Panza di Biumo
Director: Giampaolo Penco. Prosecco: Videoest, 2007 (55 min). In Italian and English with English subtitles.

Egidio Marzona: Art Collector
Director: Giampaolo Penco. Prosecco: Videoest, 1996 (31 min). In German with English subtitles.

July 29 to August 10, 2014

Herb & Dorothy: You Don't Have To Be A Rockefeller To Collect Art
Producer/Director: Megumi Sasaki. New York: Fine Line Media; Muse Film and Television, 2008 (87 min). In English.

August 12 to September 7, 2014

The Next Big Thing
Director: Frank van den Engel. [Amsterdam]: Zeppers Film & TV, 2013 (70 min). In English and Dutch with English subtitles.

SéminArts

SéminArts hors série – Spring 2014
To extend the SéminArts expérience, the *hors série* get-togethers will give you an opportunity to exchange ideas with art specialists on a theme related to collecting contemporary art.
Three sessions on Wednesday evenings
May 14 to June 11, 2014
7:30 to 9:30 p.m.
Cost: $120, tax included, for the series of three
$50, tax included, for a single session
In French and English

Registration now open
For information and registration: 514 847-6244
seminarts@macm.org

Nocturnes

Friday, May 23, 2014
Friday, June 20, 2014

Summer Combo

Two is better than one!

Includes workshop and tour of the exhibition.
Intended for day camps and daycares (age 5 and up).
One adult per 10 children; free for accompanying adults
Registration required: 514 847-6253

It Floats!

Tuesday to Friday, June 25 to July 18, 2014
10 a.m. to 12 p.m. and 1 p.m. to 3 p.m.
Inspired by the work *Red Sea*, 1984, presented in the exhibition *The Grace of a Gesture*, plunge into the pictorial space created by Betty Goodwin, by producing pastel and coloured ink drawings.

Splat!

Tuesday to Friday, July 23 to August 15, 2014
10 a.m. to 12 p.m. and 1 p.m. to 3 p.m.
Marcelle Ferron's painting *Sans titre*, 1960, on view in the exhibition *A Matter of Abstraction*, is distinctive for its bright colours applied spontaneously and energetically with a spatula. You'll be invited to use expressive gestures to paint an abstract image full of the same energy.

Creative Wednesdays

1:30 to 4 p.m.
Art workshops for adults. Cost: $16 per workshop.
In summer, space is more limited. Maximum 20 participants.
Registration required: 514 847-6266.

The MAC Celebrates

June 25,* July 2, 9, 16 and 23, 2014
The works in the exhibition *The Grace of a Gesture: Fifty Years of Gifts to the MACM* will be the inspiration for a series of highly creative adventures prompted by the work of the following artists: Eleanor Bond, Christo, Charles Daudelin, Betty Goodwin and Louise Robert.

Art Workshops

Family Sundays
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.
No Family Sundays June 22 to September 7, 2014 inclusive.

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

Ulysses' Colours

May 23 to June 19, 2014 (except May 25, 2014)
Taking their inspiration from Ulysse Comtois's 1965 work *Sans titre*, on display in *A Matter of Abstraction*, participants will be invited to paint abstract images made up of brightly coloured horizontal bands.

Hat Trick

May 25, 2014, Montréal Museums Day,* at 1, 2, 3 and 4 p.m.
It's a party! To celebrate the MAC's fiftieth anniversary in style, come create a fanciful hat to go with the festivities.

Showing Molinari's Stripes

September 12 to October 19, 2014
September 28, 2014, *Journée de la Culture*,*
at 1:30 and 2:30 p.m.
After observing a painting by Guido Molinari titled *Mutation sérielle n° 7*, 1967, participants will create an abstract image by juxtaposing bands painted uniformly with a roller.

*Free activity

Musée Day Camp

Summer 2014

For children age 6 to 15
Visit our website www.macm.org/camps
Information: 514 847-6266

Practical Information

Hours

Monday: Closed to the general public; open to school 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

$14 adults
$12 seniors (age 60 and over)
$10 students (age 18 and over with valid I.D.)
$1 youth (age 13 to 17)
Free admission for children under 12 and MACarte cardholders
Half-price Wednesday evening from 5 p.m.

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.

Archives and Media Centre (Second Floor)

A place for multimedia research and consultation, open to the public, free of charge, Tuesday and Thursday from 11 a.m. to 4:30 p.m., Wednesday from 11 a.m. to 8:30 p.m.
Summer Hours (June 24-August 28, 2014)
- Closed to the public
- Access to researchers by appointment

Régine Francoeur (Media Centre): (514) 847-6256
Lucie Rivest (Archives and Collections): (514) 847-6269

Musée Boutique

Tuesday: 10 a.m. to 6 p.m.
Wednesday, Thursday, Friday: 10 a.m. to 8 p.m.
Saturday: 10 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

Subscribe to the Musée's E-mail Newsletter at www.macm.org

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Collection Loto-Québec

1
View of the entrance to the exhibition *Rouault*, presented (at the temporary gallery at Place Ville Marie) from March 19 to May 2, 1965 (also at the Musée du Québec, from Jan. 28 to Feb. 28, 1965). Photo: MACM

2
Château Dufresne (4040, rue Sherbrooke Est), Montréal. Photo: Armour Landry

3
Musée d'art contemporain, Cité du Havre, Montréal. Photo: Ville de Montréal, Public Relations

The Musée d'Art Contemporain de Montréal Already Fifty Years!

1964

Founded in June 1964, opened to the public in March 1965 in temporary premises in Place Ville Marie and inaugurated in July of the same year at Château Dufresne, on Sherbrooke East, the Musée d'art contemporain de Montréal—then under the jurisdiction of the Ministère des Affaires culturelles—is unquestionably a pure product of the "Quiet Revolution" that utterly transformed Québec's social and cultural structures and values in the 1960s. From the very start, it benefited from the generosity of artists, collectors, associations, foundations and galleries, which donated the first hundred works its Collection.

1968

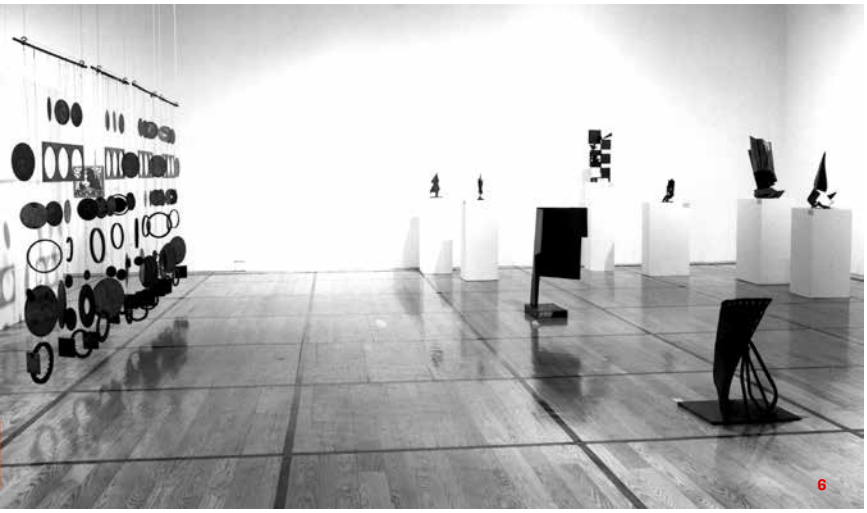
The museum relocates to Cité du Havre, to the building that housed the Gallery of International Art at Expo 67 Man and His World.

4
Poster for the exhibition *Borduas et les automatistes, Montréal 1942–1955*, presented from Dec. 2, 1971 to Jan. 16, 1972

5
View of the performance by Rober Racine staged as part of his installation *Décomprendre le sourire d'une perle*, presented from Dec. 12 to 16, 1979. Photo: Robert Etcheverry

6
View of the exhibition *Françoise Sullivan. Rétrospective*, presented from Oct. 19, 1981 to Jan. 3, 1982. Photo: Centre de documentation Yvan Boulerice

7
View of the exhibition *The Dinner Party* by Judy Chicago, presented from March 11 to May 2, 1982. Photo: MACM



1970s

1971 *Borduas et les automatistes, Montréal 1942–1955*, at the Galeries nationales du Grand Palais, Paris, and the Musée d'art contemporain, Montréal.

1973 National Museums of Canada donates fifty-five works by Paul-Émile Borduas to the museum, enabling it to establish the principal collection of the artist's works and archives.

1976 First major exhibition of works by Betty Goodwin.

1977 Exhibition: *Jauran et les premiers Plasticiens.*

1979 *Décomprendre le sourire d'une perle*, installation and performance by Rober Racine.

Retrospectives: Fernand Leduc (1970–1971), Charles Daudelin (1974), Albert Dumouchel (1974), Antoni Tàpies (1977), Dennis Oppenheim (1978) and Sol Lewitt (1978); major exhibitions: *Paul Klee* (1978) and *Alexandre Rodchenko* (1979).

1980s

1982 The museum attracts a record crowd of 75,000 visitors to Judy Chicago's *The Dinner Party* in just eight weeks. The exhibition *Art et féminisme* and Francine Larivée's installation *La Chambre nuptiale* (1976) are presented at the same time.

1983 The Québec government passes the *National Museums Act* and establishes a national museum under the name of Musée d'art contemporain de Montréal. The museum's mission is "to make known, promote and preserve contemporary Québec art and to ensure a place for international contemporary art through acquisitions, exhibitions and other cultural activities."

1988 The museum is responsible for curating the exhibition *Roland Brener, Michel Goulet* at the *43rd Venice Biennale.*

Retrospectives: Françoise Sullivan (1981–1982), Jannis Kounellis (1987–1988), Marcel Odenbach (1988) and Gordon Matta-Clark (1989).

8
View of the performance of Marina Abramovic, *Boat Emptying Stream Entering*, staged as part of the exhibition *The Lovers: The Great Wall Walk*, presented from Feb. 24 to April 21, 1991. Photo: Denis Farley

9
View of the exhibition *Louise Bourgeois: The Locus of Memory, Works 1946–1996*, presented from April 28 to Sept. 2, 1996. Photo: MACM

10
View of the installation *NoiseGate* by the collective Granular-Synthesis, presented from March 27 to May 16, 1999. Photo: Paul Litherland

11
View of the exhibition *Guido Molinari, A Retrospective*, presented from May 19 to Sept. 17, 1995. Photo: Richard-Max Tremblay

12
View of the exhibition *Pour la suite du Monde*, presented from May 28 to Oct. 11, 1991. *Growing Protectors*, 1991–1992, by Alan Sonfist and *La Voie lactée*, 1992, by Geneviève Cadieux. Photo: MACM

13
View of the installation *mattering* by Ann Hamilton, presented from Oct. 9, 1998 to Jan. 17, 1999. Photo: Paul Litherland

14
View of the exhibition *The Lovers: The Great Wall Walk*, presented from Feb. 24 to April 21, 1991. Photo: MACM

15
Denis Marleau, *Les Aveugles*, presented from Feb. 28 to March 24, 2002. Photo: Richard-Max Tremblay

16
View of *The Québec Triennial 2008. Nothing Is Lost, Nothing Is Created, Everything Is Transformed*, presented from May 24 to Sept. 7, 2008. Centre: *Black Whole Conference*, 2006, by Michel de Broin. Photo: Richard-Max Tremblay

17
View of the installation *unidisplay* by Carsten Nicolai, presented from May 5 to 29, 2012. Photo: Richard-Max Tremblay

1990s

1991 *The Lovers: The Great Wall Walk*, featuring works by Marina Abramovic and Ulay.

1992 The museum moves to downtown Montréal, to the heart of the Place des Arts site.

Opening exhibitions: *Pour la suite du Monde* and *La Collection: tableau inaugural.*

1995 Robert Lepage artist in residence for the production of *Elseneur.*

Char Davis's virtual immersive space *Osmose* presented as part of ISEA (Inter-Society for the Electronic Arts).

1998 *Borduas et l'épopée automatiste* organized for the fortieth anniversary of the *Refus global* manifesto.

1999 François Girard artist in residence for the production of *La Paresse.*

NoiseGate, an installation by the collective Granular-Synthesis.

Retrospectives: Alfred Pellan (1993; co-produced with the Musée national des beaux-arts du Québec), Henry Saxe (1994), Guido Molinari (1995) and Jean-Paul Mousseau (1997).

Exhibitions: *Bill Viola* (1993), *Michael Snow* (1995), *Louise Bourgeois: The Locus of Memory, Works 1946–1996* (1996), *Gary Hill* (1998), *Ann Hamilton* (1998–1999) and *Jeff Wall: Works 1990–1998* (1999).

2000s

2001 Performance by Spencer Tunick: photographing of 3,000 nude participants on the plaza of Place des Arts.

Exhibition: *Shirin Neshat.*

2002 Denis Marleau artist in residence for the production of *Les Aveugles* and Atom Egoyan artist in residence for the production of *Hors d'usage (Out of Use).*

Exhibition: *Janet Cardiff: A Survey of Works Including Collaborations with George Bures Miller.*

2003 The museum is responsible for curating the exhibition *Jana Sterbak. From Here to There* at the *50th Venice Biennale.*

2004 *La Magie des signes. Œuvres sur papier de la Collection Borduas*, presented at the Orangerie du domaine de Madame Élisabeth, Versailles.

2006 *Tunnel, 1999* by Thomas Demand, as part of the *Projections* series.

2007 DJ Champion and the G-Strings, and The National Parcs, as part of the *Nocturnes.*

2008 First Québec Triennial: *Nothing Is Lost, Nothing Is Created, Everything Is Transformed.*

Retrospectives: Marcelle Ferron (2000), Charles Gagnon (2001), Yves Gaucher (2003–2004) and Claude Tousignant (2009).

Exhibitions: *Nan Goldin* (2003), *William Kentridge* (2005), *Anselm Kiefer: Heaven-Earth* (2006), *Brian Jungen* (2006), *Rodney Graham* (2006–2007), *Bruce Nauman* (2007), *Thomas Hirschhorn: Jumbo Spoons and Big Cake* (2007–2008), *Vik Muniz: Reflex* (2007–2008) and *Betty Goodwin. A Critical Survey through the Prism of the Collection* (2009).

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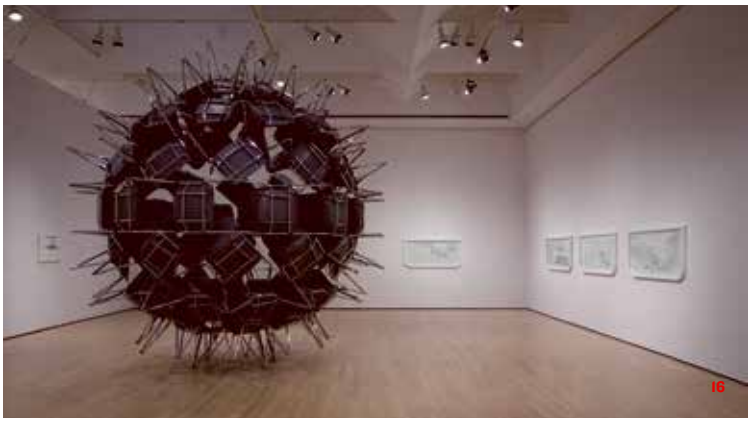
14

15



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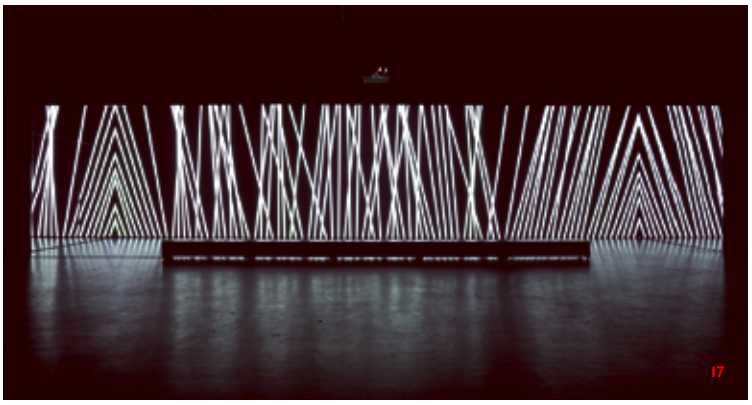


17

2010s

2010 Exhibition: *Marcel Dzama: Of Many Turns.*

2011 Second Québec Triennial: *The Work Ahead of Us.*

Intersection articulée – Architecture relationnelle 18, by Rafael Lozano-Hemmer, presented on Place des Festivals, in partnership with the Quartier des Spectacles.

Exhibition: *Anri Sala.*

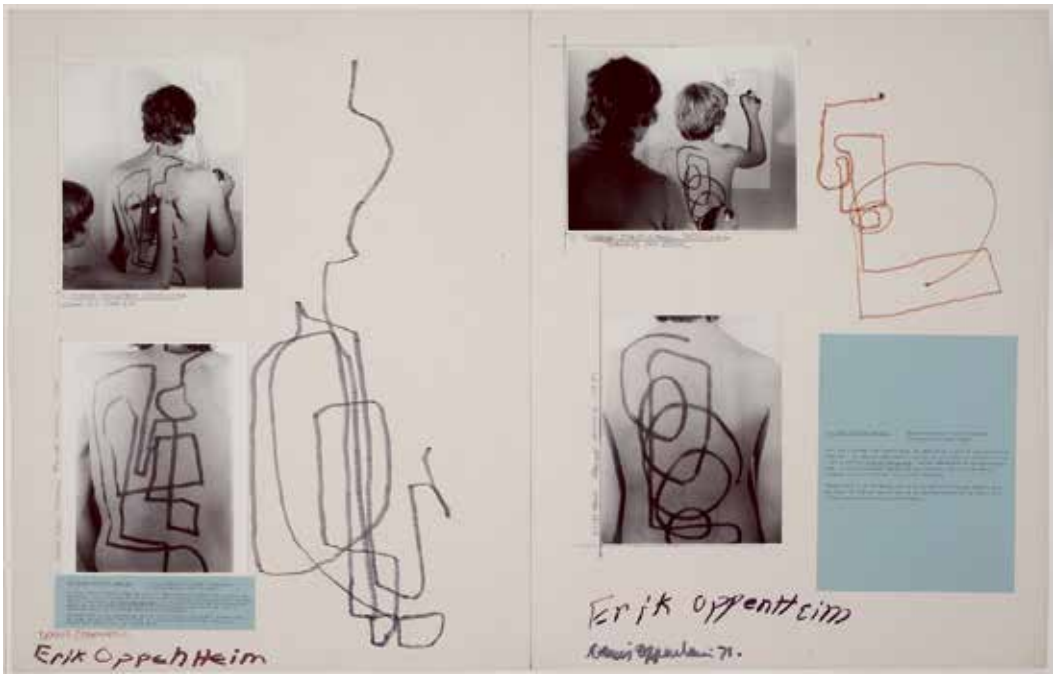
Epic Journey by Kevin Schmidt, *Projections* series.

2012 Exhibition: *A Matter of Abstraction.*

Carsten Nicolai's *unidisplay*, an installation presented as part of the first Montréal *International Digital Arts Biennial* (BIAN).

2013 Exhibitions: *Laurent Grasso: Uraniborg* (2013), *Tino Sehgal* (2013), *Michel de Broin* (2013), *Eve Sussman • Rufus Corporation • Simon Lee: whiteonwhite* (2013) and *Beat Nation: Art, Hip Hop and Aboriginal Culture* (2013–2014).

2014 Fiftieth anniversary of the founding of the Musée d'art contemporain de Montréal.



The Grace of a Gesture

Fifty Years of Gifts to the Musée d'Art Contemporain de Montréal

Dennis Oppenheim
Two Stage Transfer Drawing - (Dennis and Erik), 1971
Felt pen on cardboard with collage of four silver prints and typewritten texts
71.3 x 111 cm (approximate dimensions)
Gift of Roger Bellemare, Galerie B
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

To mark its fiftieth anniversary, the Musée d'art contemporain de Montréal is paying tribute to the invaluable contribution made to building the Collection by 800 generous donors. In fact, of the 7,800 works in the museum's current holdings, 3,500 were presented as gifts—a sizable proportion amounting to forty-five percent. This has been true since the museum's very beginnings, when some forty artists, ten collectors, three galleries and one foundation graciously donated around one hundred works in 1964–1965. Over the years, the arts community and numerous collectors have provided unstinting support for the growth of an institution that has carved out a position as Canada and Québec's premier museum dedicated exclusively to contemporary art. A pure product of that "Quiet Revolution" which utterly transformed social and cultural structures in the 1960s, the Musée is once again living through a period of intensive change.

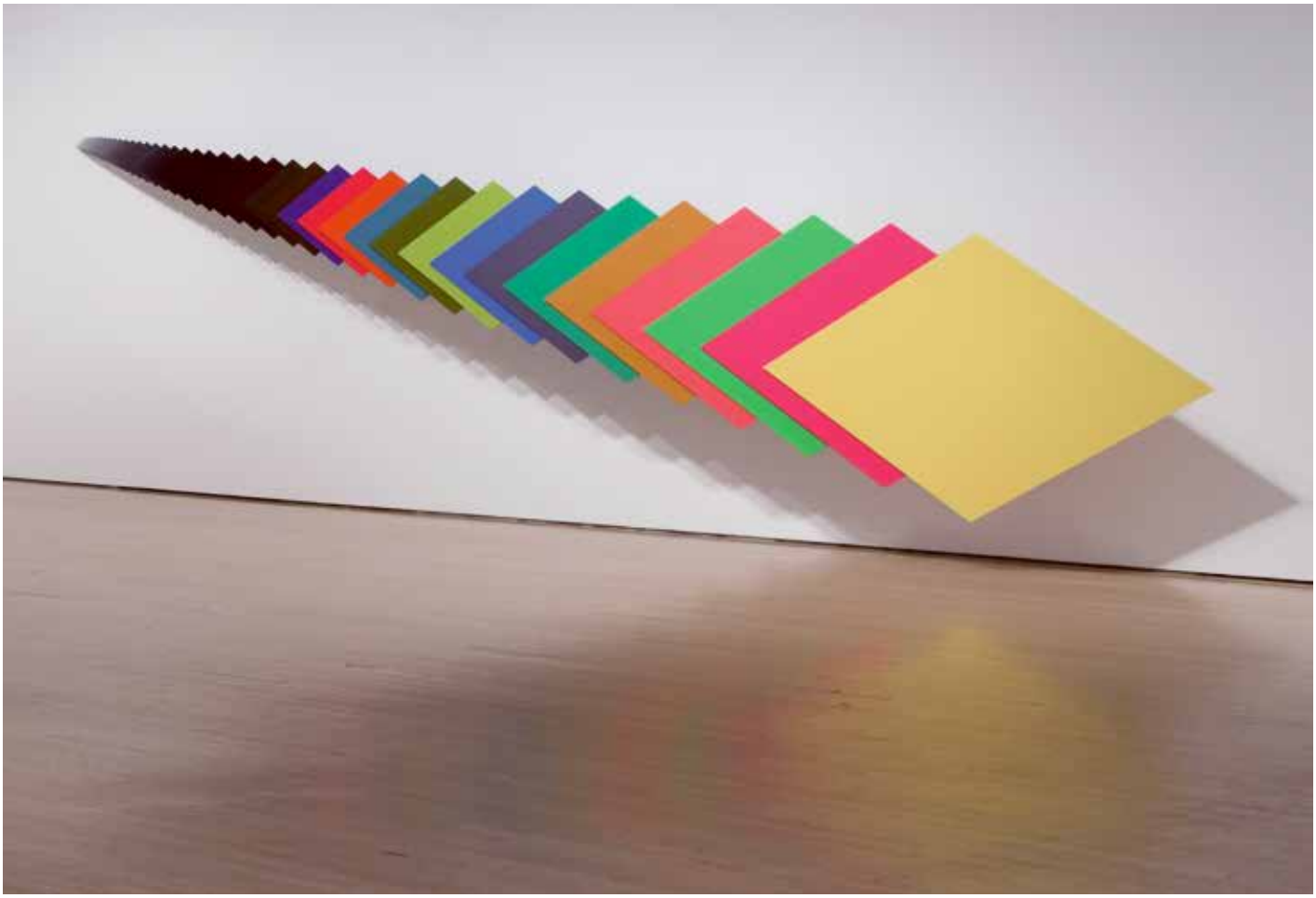
History has taught us to what extent museums depend on this *imaginary* melding of the *passion* that inspires collectors and the *reason* that governs institutions. More than ever, the part played by collectors in preserving and promoting contemporary art is proving critical.

Exhibitions devoted to the Collection regularly feature works received as gifts. *A Matter of Abstraction*, for example, currently includes 44 gifts among its 104 pieces on display. To underscore the quality and relevance of gifts to the museum, and demonstrate how they relate to the project of building a public collection, the new exhibition *The Grace of a Gesture* is made up entirely of more than 200 works that were offered as gifts.

This truly multidisciplinary presentation, laid out in five galleries, in the Sculpture Garden and on the roof, brings out the aptness of the gifts from artists, the ongoing support of major collectors, the remarkable character of certain bodies of works by a single artist, the spectacular aspect of some large-scale installations and the distinctive nature of some seemingly unusual associations. ›››

June 19 to September 7, 2014

Nicolas Baier
Petits riens, 2002
Digital print mounted on composite panel (Dibond), 1/2
394.5 x 395 cm
Gift of the artist
Collection of the Musée d'art contemporain de Montréal
Photo: Courtesy the artist



Francine Savard
Tu m', un dernier tableau, 2009
Acrylic on rigid supports and aluminum structure
223 x 738 x 117 cm
Gift of Christian Mailhot
Collection of the Musée d'art contemporain de Montréal
Photo: Courtesy the artist

Marian Scott
Untitled, 1966
Acrylic on canvas
122.1 x 102 cm
Gift of the artist
Collection of the Musée d'art contemporain de Montréal
Photo: MACM

Nam June Paik
Structural-Something-Please, Add a Noun, 1975–1983
Acrylic and crayon on canvas mounted on stretcher; television frames
56 x 49 x 13.5 cm; 16 x 10.8 cm
Gift of Esperanza Schwartz
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

Spencer Tunick
Montréal 2 (Musée d'art contemporain de Montréal), 2001
Chromogenic print sealed between two sheets of Plexiglas, 1/6
179.8 x 226.5 cm
Gift of Sandra Grant and Gilles Marchand
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

Fifty years – fifty works

To offer an introduction to all these groupings, a condensed, retrospective look, presented in galleries 8 and 7, illustrates the Musée's first fifty years of existence through fifty selected works. By way of example, we could mention *Sun Bathing I*, 1955, by John Lyman, donated in **1964** by the artist, who founded the Contemporary Arts Society in 1939 in Montréal; the gifts of sculptor Charles Daudelin and painter Marian Scott in **1967;** the gift, in **1973**, of fifty-five works by Paul-Émile Borduas donated by National Museums of Canada; the gift of Jean-Paul Riopelle's *La Joute*, 1974, by eleven collectors in **1976;** the gift of Betty Goodwin's *Red Sea*, 1984, by Charles S. N. Parent, and the René Payant bequest, in **1988;** the gift of a painting by Antoni Tàpies, *Blanca en forma de creu*, 1963, by Claude M. Genest in **1996;** the gifts of works by Nam June Paik by Esperanza and Mark Schwartz in **2002** (as well as in 1986, 2006 and 2007); the gift of Anselm Kiefer's *Karfunkelfee*, 1990, by Irving Ludmer in **2008;** the gift, in **2012**, of Paterson Ewen's painting *An Australian Aboriginal Sees the Man on the Moon*, 1999; and the recent gift of Eve Sussman's *Wintergarden*, 2011, by Debbie Zakaib and Alexandre Taillefer in **2014**.

All movements, all disciplines, all generations

The arrangement in different segments reveals the expressive potential of each of the works and their countless connections with the main trends that have influenced the history of recent art. For example, one gallery holds the interactive installation *Pulse Room* by Rafael Lozano-Hemmer—an exhibition all on its own; others display large installations (Kent Monkman, Dominique Blain, Jean-Pierre Gauthier), projections (Marcel Dzama, Pascal Grandmaison), photographs (Lorna Simpson, Spencer Tunick), sculptures (Roland Poulin, Kim Adams) and paintings (Stéphane LaRue, Eleanor Bond, Francine Savard, a second canvas by Anselm Kiefer).

Also included in the exhibition are major series of graphic works (Antoni Tàpies, Irene F. Whittome, Fabrice Hybert, Michael Merrill) and Jean-Paul Riopelle's *Hommage à Duchamp (Hommage à Maurice Richard)*.

Among other artists represented, some notable examples are Marina Abramovic, Abramovic and Ulay, David Altmejd, Nicolas Baier, Louise Bourgeois, Geneviève Cadieux, Jim Dine, Pierre Dorion, Atom Egoyan, Betty Goodwin, Laurent Grasso, Dennis Oppenheim, Alfred Pellan, Giuseppe Penone, Robert Roussil, Rober Racine, Charles Sandison, Yves Trudeau, Ian Wallace and George Zimbel.

Josée Bélisle, Curator of the Collection

Pulse Room

Rafael Lozano-Hemmer

June 19 to September 7, 2014

The multidisciplinary work of Mexican-born artist Rafael Lozano-Hemmer lies at the crossroads of architecture, sculpture, installation and performance. Making brilliant use of new technologies, including electronics and computer technology, he creates interactive platforms that, with an irresistible conviction, invite audiences to participate. A specialist of light and shadow, selectively capturing waves and frequencies, he employs gesture and action to amplify the very notion of experience.

In 2005, the museum presented *Frequency and Volume, Relational Architecture 9*, 2003, a real-time intervention mixing together radio waves and spectators' shadows. More recently, as part of the second Québec Triennial, in 2011, it exhibited a masterly intervention in public space: *Intersection articulée. Architecture relationnelle 18*, on Place des Festivals, produced in collaboration with Montréal's Quartier des Spectacles. This work is now in the Musée Collection.

Pulse Room, 2006, consists of an ambitious yet disarmingly simple device: 300 incandescent light bulbs, suspended from the ceiling, that detect the heart rate of visitors as they arrive and set off the sensor at the gallery entrance. The vast space crisscrossed with a network of points of lights twinkles in a rhythmic and/but asynchronous pattern. Lozano-Hemmer drew his inspiration from *Macario*, a film made by Roberto Galvadon in 1960, in which the protagonist hallucinates a scene where characters are represented, inside a cave, by lit candles. The artist also points to the role played by minimalist, serial music and the cybernetics research conducted on the heart's process of self-regulation at the National Heart Institute in Mexico City.

The works of Rafael Lozano-Hemmer have been exhibited the world over and may be found in the collections of MoMA, New York, Tate Modern, London, ZKM Centre for Art and Media, Karlsruhe, Cisneros Fontanals Art Foundation (CIFO), Miami, and the Art Gallery of Ontario, Toronto.

Pulse Room, a major gift, is shown in connection with the exhibition *The Grace of a Gesture*.

Josée Bélisle

Pulse Room, 2006
300 incandescent light bulbs, voltage controllers, heart rate sensors, computer and metal sculpture
1 / 1
Gift
Collection of the Musée d'art contemporain de Montréal
View of the installation at Fábrica La Constancia, as part of the *Plataforma* project, Puebla, Mexico, in 2006
Photo: Alejandro Biasquez

Angelica Mesiti

Citizens Band and
Prepared Piano for Movers (Haussmann)

June 19 to September 7, 2014

For her first solo exhibition in North America, Australian artist Angelica Mesiti—who divides her time between Paris and Sydney—stages and re-enacts a musical and social diaspora of haunting beauty in her acclaimed video installation *Citizens Band*, 2012. In public spaces in the artist's two cities, four migrant musicians, demonstrably from elsewhere and nourished by their cultural identities, poignantly play their respective traditional forms of music against the indifference of their new urban surroundings.

An attentive camera captures four consecutive, isolated musical performances, all of which powerfully enact a quietly militant memory of displaced people determined to keep their birthplaces alive in their music. While we may speculate about where they came from, and wonder about their hardships, this restrained and intimate portrait—situated productively between documentary, performance and construction—does not dwell on their personal narratives and is without pity or pathos. Although full of loss and longing, *Citizens Band* is an ode to self-discipline and to people carrying their ties to their homelands within the harshness of exile.

Géraldine Zongo from Cameroon practices *Akutuk*, a traditional technique of water drumming taught by her grandmother and performed polyphonically by groups of women to celebrate the life-giving power and importance of the river in village life. She transposes and re-enacts this memory weekly, with great virtuosity, in her local public swimming pool in northern Paris.

Almost totally blind, the Algerian Mohammed Lamourie busks daily on the vast Paris metro network. His battery-operated, beat-up Casio keyboard rests on his shoulder while he sings the songs of his musical hero, assassinated rai musician Cheb Hasni. Competing with the noise of public transportation, and of people endlessly boarding and alighting, Lamourie's soaring, soulful laments of forbidden love and other taboos movingly pierce the space of the metro car and contrast vividly with the apathy of tired commuters.

Now a professional performer, Bukhchuluun Ganburged was a university teacher in Mongolia who couldn't find work when he first arrived in Australia, and performed as a throat singer on Sydney street corners to get by. He accompanies himself on the morin khuur (horse-dead fiddle), the traditional stringed instrument of nomadic Mongolian culture designated by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. The throat singing is startlingly otherworldly, as is the expansive sound of the morin khuur, described as evoking the breeze of the Mongolian grasslands.

Citizens Band, 2012
Four-channel high-definition video installation
16:9, colour, sound
21 min 25 s
This project was supported by a Creative Fellowship from the Australian Film, Television and Radio School, the Australia Council for the Arts and the Australian Centre for Contemporary Art. Produced by Felix Media.
Courtesy the artist and Anna Schwartz Gallery

Prepared Piano for Movers (Haussmann), 2012
Single-channel high-definition video
9:16, colour, stereo sound
5 min 32 s
Courtesy the artist and Anna Schwartz Gallery

Well known on the world music scene and originally from the Blue Nile region of Sudan, the multi-instrumentalist Asim Goreshi also drives a taxi in Brisbane, Australia, where he is affectionately known as the whistling cabbie. He has a PhD in music and travels extensively, but whistling remains an important form of music connecting him to the great whistlers of his native Sudan, where, in the absence of instruments during the labour-intensive harvest, people whistle. Asim re-enacts a whistling performance, improvised along traditional folk melodies, in a parked Sydney taxi, against the swish and blur of nighttime traffic.

Also on display is Angelica Mesiti's *Prepared Piano for Movers (Haussmann)*, 2012, a video projection which depicts the labour of two men moving a piano up an elegantly winding spiral staircase in a nineteenth-century Parisian apartment building. The piano movers are, rather improbably, making avant-garde music, as the instrument is "prepared" in a manner recalling composer John Cage: with objects or mechanisms hammering the strings so that the piano's movements—lateral jerking, leaning or sudden stops—produce sounds in dissonant and percussive correspondence with the lifting and hauling of the fragile behemoth. Projected vertically to emphasize the ascent, the sound of an improvised and broken sonata of utter vulnerability resonates from the piano's perilous climb—analogous to the movements of the men's bodies—one cautious step at a time to the top.

The movers may be making music accidentally, but the video is another articulation of Mesiti's ongoing interest in performed cultural practices as expressions of the particularities of a given place. *Prepared Piano for Movers (Haussmann)* can be understood as an embodied score for the heroic human effort taken to lift a baby grand up six flights of stairs to the bourgeois home it is destined for. It has drawn comparisons to Caillebotte's painting *The Floor Scrapers*, 1875—a depiction, rudely realistic for its time, of three shirtless Parisian workers preparing the wooden floor of what appears to be a beautiful Haussmannian residence. Like the painting, Mesiti's work highlights and dramatizes the inherent grace and invention of everyday working life.

John Zeppetelli

Digital Art

This spring, the Musée is going all out to celebrate the fifteenth anniversary of the *Elektra* and *MUTEK* festivals by hosting the first simultaneous presentation of these two major digital arts events, called EM15, to be held at the museum itself.

For more than twenty years, Québec has enjoyed a particularly vibrant digital arts scene. One key moment came in 1995, when Montréal was home to the sixth edition of ISEA (Inter-Society for the Electronic Arts/International Symposium for Electronic Arts). This was followed by the founding of the new-media lab Oboro and the Société des arts technologiques, as well as, starting in 1997, the activities of the Daniel Langlois Foundation for Art, Science and Technology, and finally, a Media Lounge programmed as part of the *Montréal International Festival of New Cinema and New Media*. All these events gave rise to the creation, in 1999, of the *Elektra* and *MUTEK* festivals. Within a few years, these two events had extended their activities to the world stage and contributed to the broader dissemination of Québec's digital arts, experimental sound and electronic music practices. In March 2010, *Elektra* and *MUTEK* shared the Grand Prix of the Conseil des arts de Montréal, digital arts category, for their ten years of involvement in this field.

Ryoichi Kurokawa
rheo: 5 horizons
Installation view at "scopic measure #13"
YCAM, Yamaguchi, 2011
Courtesy Yamaguchi Center
for Arts and Media
Photo: Kazuo Fukunaga (YCAM)

EM15 – May 27 to June 1, 2014 BIAN – May 23 to June 1, 2014

EM15 and BIAN at the Musée d'Art Contemporain de Montréal

Over the years, the museum has worked with each of these festivals in turn: in 2003, for a series of performances that were part of the exhibition *Bulbes*, a visual and acoustic installation by the collective Artificiel; in 2005, for the presentation of *Frequency & Volume* by Rafael Lozano-Hemmer and the installation *ASKAA* by skoltz_kolgen; and for the first edition of the *International Digital Arts Biennial* (BIAN), with the presentation of Carsten Nicolai's *unidisplay*. This spring, for the second edition of BIAN, the Musée is screening the film version of Ryoki Ikeda's *C⁴I* and, starting May 23, exhibiting a group of about fifteen major works by Québec, Canadian and international artists gathered in three sections, all revolving around the theme of *Physical/ity*, which explores the return of the material in digital art and the way technology forms an extension of our senses. Curated by Alain Thibault, Artistic Director of BIAN, the *Physical/ité* section includes works by artists Pippin Barr, Bart Hess, Louis-Philippe Demers, Ryoichi Kurokawa, Bill Vorn and Robyn Moody; *The New Alliance* features productions by Belgian artists LAb[au], Félix Luque Sánchez, Sébastien Lacomblez, Cédric Sabato, Laura Colmenares Guerra and Todor Todoroff; and *Hedonistika Montréal*, organized by Jane Tingley and Simon Laroche, displays works by Natalie Doonan, Ken Gregory, Stefani Bardin, Simon Laroche and David Szanto.

For their joint fifteenth anniversary, the two festivals have scheduled six evenings of performances, with some forty musicians performing at the Musée, including Jesse Osborne Lantier, Grischa Lichtenberger, Oneohtrix Point Never, Robert Lippok, Kangding Ray, Tim Hecker, Matthew Biederman, Dinos Chapman, Shackleton, Holly Herndon, Rashad Becker, Ben Frost, Durian Brothers, Heatsick, Archie Pelago, Fluxion Pinch and, to close the event on Sunday, June 1, Nicolas Jaar presents *From Scratch*.

Nicolas Jaar presents *From Scratch*
Featuring visual artist Tarik Barri

Louise Simard, Head of Multimedia

May 6 to June 18, 2014

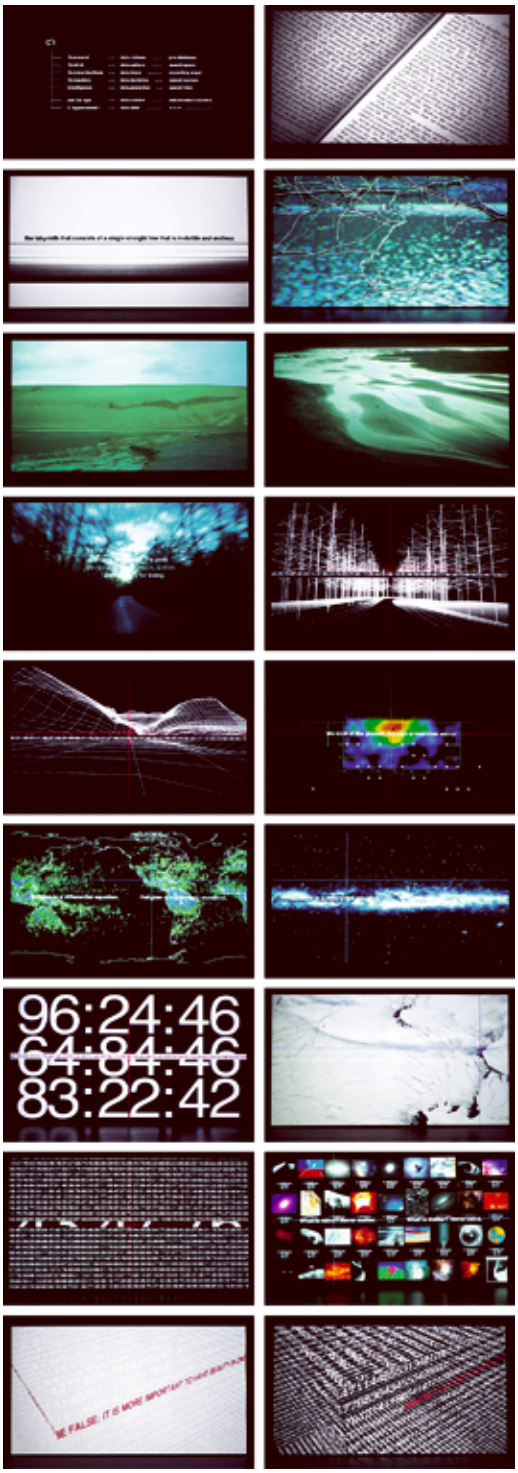
C⁴I Film Version

Ryoji Ikeda

Ryoji Ikeda's practice is shaped by rationality, simplicity and attention to detail. A composer of electronic music, grand master of minimalist sonorities and visual artist, Ikeda explores, with a mathematical precision and aesthetic, the intrinsic characteristics of sound and the potential of light.

Born in 1966 in Gifu, Japan, Ikeda made a name for himself as a member of the multidisciplinary artist collective Dumb Type on the *electronica* scene of the mid-1990s with his recordings, concerts and installations. Little by little, his compositions became tighter and moved toward an extreme precision and an abstract formalism probing the limits of perception between infrasound and ultrasound. In 2001, his work *matrix* won the Golden Nica Award at the Ars Electronica International Competition for CyberArts. With *C⁴I*, a piece that is both a concert and a film—produced and given its world premiere at the Yamaguchi Center for Arts and Media, in Japan, in 2004—Ikeda tends toward a purely digital aesthetic. The concert version of this work was presented in Montréal at the *Elektra* festival in 2005 and in 2012, at the initiative of John Zeppetelli, the DHC/ART Foundation for Contemporary Art offered Ikeda his first North American solo exhibition. In January 2014, Ikeda won the Prix Ars Electronica Collide@CERN.

In Ikeda's work, the sublime is infinite, and the intertwining of sensations in his visual and sound compositions conjures up a vast, elusive world of touching elegance. With its meticulous composition and sophisticated technique, *C⁴I* is a powerful and undeniably beautiful work. The film version of *C⁴I* is being presented, in its North American premiere, here at the Musée, in connection with the second edition of the *International Digital Arts Biennial.*



C⁴I, audiovisual concert, 2004–2006
© Ryoji Ikeda
Photo: Kazuo Fukunaga
Courtesy YCAM (Yamaguchi Center for Arts and Media)

Blindly

July 16 to September 28, 2014

Over the last twenty years, Polish artist Artur Zmijewski has produced an important body of works of great emotional intensity. *Blindly*, presented in the exhibition *Il Palazzo Enciclopedico* at the last *Venice Biennale*, was made with blind people at a painting workshop given by Zmijewski in 2010.

Artur Zmijewski

Born in Warsaw in 1966, Artur Zmijewski studied sculpture at the Warsaw Academy of Fine Arts and completed his training at the Gerrit Rietveld Academie in Amsterdam. His formative years, which were deeply influenced by Poland's throwing off of the Soviet yoke and by the end of the Cold War, led him to a radically innovative practice. His taboo-breaking aesthetic is asserted in his choice of subjects: themes seldom or never represented in contemporary visual culture; oppressed individuals, afflicted by a degenerative disease, or limited by a mental or physical disability. In 2001, Zmijewski worked with a group of deaf-mute teenagers to form an unlikely choir, which he filmed in a church in Poland. In 2003, he repeated the exercise in Leipzig, Germany, in Johann Sebastian Bach's church. These two *Singing Lessons* were presented at the Musée as part of the *Projections* series, in 2008. *Blindly*, produced in 2010 with blind people engaged in a painting session which Zmijewski organized and then filmed, carries on this same project of examining our faculty of perception and the right to expression. Two women and four men, some born blind, others who became blind, were invited to paint, under Zmijewski's guidance, a landscape, an insect, their home or their own image. They interact with the medium of painting, with colour; they describe what they are doing, the kind of image they are painting, and talk about their reality, explaining how they came to be blind. *Blindly* ponders the connections made by the senses in the processes of recognition—seeing, being seen—and, like all of Zmijewski's work, considers our human condition.

Louise Simard

Blindly, 2012
Courtesy the artist and Galerie Peter Kilchmann, Zurich

OCTO

Eighth Edition of Les Printemps du MAC

Front row: Dominic Keyserlingk, Maria Antonopoulos, Grégoire Baillargeon, Eva Hartling and Nicolas Rubo

Middle row: Audrey Barbeau, Ingrid Enriquez-Donissaint, Anna Antonopoulos, Hugo Thibault, Danièle Patenaude and Christine Boivin

Back row: Alexandra Mohsen, Lili Fortin, Sébastien Moise, Antoine Ertaskiran

Photos: Philippe Gasgrain

The eighth edition of Les Printemps du MAC, titled OCTO, was held this past Friday, April 11 under the leadership of Honorary Chair Grégoire Baillargeon, Managing Director and Head, Investment and Corporate Banking Montreal, BMO Capital Markets. Around a thousand next-generation Montréal philanthropists experienced an evening full of colour, images and flavours. Inspired by Christian Marclay's work *The Clock*, the OCTO event revolved around the notion of time that flies, and that can be defied, time that does its work and time we would sometimes like to turn back.

Co-chaired by Eva Hartling, Vice President, Marketing and Communications at the Birks Group, and Maria Antonopoulos, Director of Marketing Communications at the Antonopoulos Group, the Printemps 2014 committee was made up of Anna Antonopoulos, Audrey Barbeau, François Beaudry, Christine Boivin, Simon du Tremblay, Ingrid Enriquez-Donissaint, Antoine Ertaskiran, Lili Fortin, Dominic Keyserlingk, Alexandra Mohsen, Nicolas Marullo, Sébastien Moise, Nicolas Rubbo and Hugo Thibault. The dedication and commitment shown by the committee members are what made this unique evening possible.

The Musée Foundation extends its warmest gratitude to the generous partners of the OCTO evening: BMO Group, Power Corporation, Birks, Antonopoulos Group, Lexus, Cominar, L'Oréal, BRP, Fasken Martineau, McCarthy Tétrault, Stikeman Elliott, Davies Ward Phillips & Vineberg, Domtar, Lavery and Norton Rose Fulbright. The Foundation also wishes to acknowledge the major contribution of the DentsuBos advertising agency and the public relations firm Cohn & Wolfe.

Danièle Patenaude

The new Nocturnes are dynamic evenings that run till well after midnight! A cocktail-hour atmosphere reigns as the evening begins, with friends getting together, visits to the exhibitions, discussions in the galleries. Light bites, inventive drinks, and then gradually the ambience shifts, the music becomes more present, the first live performance is given, a new museum experience gets under way, and the night goes on...

The Friday, **May 23** Nocturne will be digital, in keeping with the fifteenth anniversary of the *Elektra* and *MUTEK* festivals, called EM15, and the second *International Digital Arts Biennial*. The live performances will take place in the exhibition galleries, and the film version of the work *C⁴I* by artist Ryoji Ikeda will be screened in BWR Hall. From the time visitors enter the museum, the evening will be enlivened by DJ Baya. Among the artists performing: Mateo Murphy, Pulses and Akufen, one of Montréal's masters of micro-house electronic music.

The Nocturne on **June 20** will be celebratory, in honour of the Musée's fiftieth anniversary. The whole evening will focus on the sharing and support offered to the museum over the years by so many artists, art lovers and donors. The link between music and contemporary art, visual experimentation and sound art, will continue to be the Nocturnes' inspiration.

Louise Simard

Art, Music and Night Life!