

Magazine of the
Musée d'art contemporain
de Montréal

Volume 26, Number 3
Winter 2016

MAC



Sorrow (100-times)

Sorrow

Sorrow

Sorrow

Sorrow

Sorrow →

Sorrow

Sorrow (Keprised)

Sorrow

Sorrow (R Kelly Remix)

Sorrow

Sorrow (Acoustic)

SORROW

EDITORIAL

John Zeppetelli
Director and Chief Curator

Irony, humour and playfulness set the tone for our first exhibitions of the New Year, which are also tinged, however, with something more philosophical, serious and even melancholy. In his first major exhibition in Canada, internationally acclaimed Icelandic artist Ragnar Kjartansson combines performance, music and video in works that beautifully probe both the tragic and comic sides of human existence. The Musée d'art contemporain de Montréal is very proud to present four important pieces: three video installations—including the celebrated nine-channel ode to love and music *The Visitors*—and a single, one-night only musical/theatrical production, a pictorial “opera without divas” *Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity*, with the Orchestre Métropolitain at Place des Arts. Viewers will discover a moving and rather spectacular Romantic universe filled with passion, repetition, theatricality, friendship and loss in performative and durational experiences exploring both what’s behind the scenes as well as what appears in front of the viewer.



Photo: John Londrino

The idiosyncratic British artist Ryan Gander works across all media—sculpture, film, performance, graphic design, installation, photography and painting—and thus dutifully avoids a signature style, while amassing an impressive, unrestrained and conceptually driven body of work. Every piece is an opportunity for its own cunning frame of reference, sending the viewer on what might at first seem like a wild-goose chase, which ultimately leads to illuminating questions of language and the production of meaning. At the centre of this masterful visual storyteller’s exhibition *Make every show like it’s your last* is an exemplary restaging of three improvised children’s dens made of chairs and sheets—inspired by the artist’s own daughter at play—but cast in marble for exhibition purposes. Like Kjartansson, Gander commemorates the mundane by depicting the tension between the sublime and the everyday.

To frame, intellectually, all this serious jollity and thoughtful play, our annual Max and Iris Stern International Symposium titled *Sans blague / No Joke* gathers some of the great thinkers and artist practitioners of the comedic in art, all of whom explore some facet of the role of humour, the parodic, the satiric or the derisory in contemporary art making, as well as the productive discomfort or insight generated by such strategies. Along with our very special presentation of *Der Klang der Offenbarung des Göttlichen / The Explosive*

Sonics of Divinity on March 3, this international symposium on April 1 and 2 is simply unmissable. As Freud suggested, the value and success of a joke—and its attendant pleasures and revelations—stem from what it can access in terms of what is normally forbidden or repressed in a culture. Like visiting the Musée itself, it’s ultimately a question of spiritual and mental health.

Ragnar Kjartansson and The National
A Lot of Sorrow, 2013-2014
Single-channel video
6 hours, 9 minutes, 35 seconds, sound, 4/10
A Lot of Sorrow took place at MoMA PS1, Brooklyn, as part of *Sunday Sessions*.
Sunday Sessions is organized by Jenny Schlenzka, Associate Curator, with Mike Skinner, Producer and Alex Sloane, VW Fellow
Collection of the Musée d'art contemporain de Montréal
© Ragnar Kjartansson and The National
Courtesy the artists, Luhning Augustine, New York, and i8 Gallery, Reykjavik
Photo: Elisabet Davids

Cover
Ragnar Kjartansson and his team in the studio for *Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity*
Photo: Rafael Pinho

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RAGNAR KJARTANSSON

John Zeppetelli

Ragnar Kjartansson's work playfully combines music, theatre, film and performance in durational experiences that are unabashedly Romantic, theatrical, melancholic and gently ironic. As interested in what's behind the scenes as in what appears in front of the viewer, this extraordinary Icelandic artist skilfully explores the tension between the sublime and the mundane.



Overwhelming sadness is countered by almost comical repetition in his unpretentious yet highly potent works. Kjartansson stages ambiguous performative situations in which he exaggerates the poses and attitudes of a diverse set of images of the artist. In his performances, which can stretch over weeks or even months, he studies not only his own physical and psychological limits, in the tradition of early performance art, but also the status of the artist and its multiple representations.

For his first major Canadian museum exhibition, the Musée d'art contemporain de Montréal is delighted to present three monumental video installations—*The Visitors*, *A Lot of Sorrow* and *World Light*—in three large galleries, as well as a single performance of Kjartansson's fifty-minute musical and theatrical stage work *Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity*, an “opera without divas,” at Théâtre Maisonneuve, Place des Arts, on March 3.

The centrepiece of the exhibition is the internationally acclaimed nine-channel projection *The Visitors*, 2012. For this majestic work, Kjartansson gathered his musician friends, including Kjartan Sveinsson, former keyboard player with the band *Sigur Rós*, at Rokeby, a beautiful nineteenth-century mansion, to perform a lovely and mournful song for nearly an hour. In separate rooms scattered throughout the large house, the individuals play their instruments while wearing headphones—in isolation, but performing collectively. The viewer moves amid a recording session in progress; the figures on screen are alone yet very much in sync, creating beautiful music together in a moving ode to friendship, ritual and art.

A six-hour video of a 2013 performance staged at MoMA PS1, *A Lot of Sorrow*, which was recently acquired by the Musée, is a collaboration with the U.S. band The National. In this piece conceived by Kjartansson and performed by The National, the artist asked the band to play their song *Sorrow*—a song full of romantic suffering

which begins with the line “sorrow found me when I was young, sorrow waited, sorrow won”—repeatedly for six hours, or 105 times.

During an exhibition in Vienna called *The Palace of the Summerland*, Kjartansson transformed the gallery space into a film set where visitors witnessed the artist and his team continually acting and filming scenes from Icelandic writer and Nobel laureate Halldór Laxness's epic novel *World Light*. Full of sound and fury, the installation embodies the chaos accompanying the production of a film as the visitor is surrounded by simultaneous multiple takes of different scenes, punctuated by the many snaps of the clapperboard. *World Light* is another powerful poem to the incurable longing for beauty and the plight of the cursed artist, about both transcendence and its deconstruction.

Ragnar Kjartansson was born in Reykjavik, Iceland, in 1976. He studied at the Iceland Academy of the Arts and the Royal Swedish Academy, Stockholm. His works have been shown in museums and institutions around the world, including the Arthouse at the Jones Center, Austin (2011), the Institute of Contemporary Art, Boston (2012), and HangarBicocca, Milan (2013). Recent solo shows of Kjartansson's works have been presented at Thyssen-Bornemisza Art Contemporary, Vienna (2013 and 2014), the New Museum, New York (2014), and Palais de Tokyo, Paris (2015). In 2009, Kjartansson represented Iceland at the *Venice Biennale*, and in 2011 he received the Malcolm McLaren Award at *Performa 13* in New York.



Ragnar Kjartansson
World Light – The Life and Death of an Artist, 2015

Four-channel video
Commissioned by Thyssen-Bornemisza Art Contemporary, Vienna
© Ragnar Kjartansson
Courtesy the artists, Luhring Augustine, New York, and i8 Gallery, Reykjavik

Ragnar Kjartansson
The Visitors, 2012

Nine-channel HD video projection, sound, 64 min
Variable dimensions
© Ragnar Kjartansson
Courtesy the artist, Luhring Augustine, New York, and i8 Gallery, Reykjavik



RAGNAR KJARTANSSON
DER KLANG DER OFFENBARUNG
DES GÖTTLICHEN / THE EXPLOSIVE
SONICS OF DIVINITY

Louise Simard
Curator, Head of Multimedia



A compelling homage to classic stage design, *Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity* exemplifies the scope and originality of Ragnar Kjartansson's artistic practice. It is a fifty-minute theatre production enacted through a succession of painted canvases that serve as stage sets, moving to music played by an orchestra. There is no actor on stage.



Kjartansson himself painted these enormous canvases, with his friends, in Reykjavik in the summer of 2013. "It ties into the essence of theatre. I love it when canvas pretends to be tree. That's what a person pretends to do when they're onstage." The sets are essentially a series of tableaux—Romantic scenes inspired by German painter Caspar David Friedrich.

In all of his works, Kjartansson combines situations and live performances with music to create pieces that are clearly shaped by Romanticism. *Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity* is part of an important series of works inspired by the epic novel *World Light* by Nobel laureate Halldór Laxness, a major figure in Icelandic literature. *World Light* tells the story of the torment of an artist in love with beauty.

Over the course of the performance, to the four-part music composed by Kjartan Sveinsson, keyboard player with the group *Sigur Rós* from 1998 to 2013, and performed by 39 musicians and 16 choristers of the Orchestre Métropolitain, the sets are transformed into a diorama of landscapes in motion. *Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity*, commissioned and produced by the prestigious Berlin theatre Volksbühne am Rosa-Luxemburg-Platz, will be given its North American premiere at Théâtre Maisonneuve, Place des Arts, this coming March 3.



Photos: Thomas Aurin

**Tickets on sale at the
Place des Arts box office**

RYAN GANDER

MAKE EVERY SHOW LIKE IT'S YOUR LAST

Mark Lanctôt
Curator



Photo: Patrick Quayle



Photo: Andrew Curtis

Photo: Martin Argyroglou



Photo: Martin Argyroglou

I is... (iv), 2013
Courtesy the artist and
Lisson Gallery
© Ryan Gander

**The cold was as three-
dimensional as the studio
(Ikebana doodles), 2015**
Courtesy the artist
© Ryan Gander

Magnus Opus, 2013
Courtesy the artist and the
Ishikawa Collection, Okayama
© Ryan Gander



Gander's work connects the everyday to the esoteric, and questions language and experience (both shared and individual) as he challenges how things appear to us as artworks.

Ryan Gander is one of Britain's most prolific and engaging artists. He lives and works in London and Suffolk, from where he has established an international reputation through thoughtfully playful (or playfully thoughtful) conceptual artworks in such different media as sculpture, film, photography, graphic design, installation and performance.

Evoking puzzles or riddles, his works often assemble fragments of an unknown back story that reveals itself through sets of clues to be deciphered, encouraging viewers to invent their own narratives and find their own solutions.

Make every show like it's your last is a touring exhibition that brings together diverse elements that exemplify Gander's transdisciplinary practice and the way he navigates our culture's contradictions with often confounding wit and humour, as well as a keen sense of experimentation.

This exhibition is organized by the Musée d'art contemporain de Montréal and produced in collaboration with FRAC Île de France – Le Plateau, Paris; Manchester Art Gallery, U.K.; Centre for Contemporary Art Derry–Londonderry, Northern Ireland; OK Offenes Kulturhaus/Center for Contemporary Art, Linz, Austria; Contemporary Art Gallery, Vancouver, British Columbia; and Aspen Art Museum, Colorado.

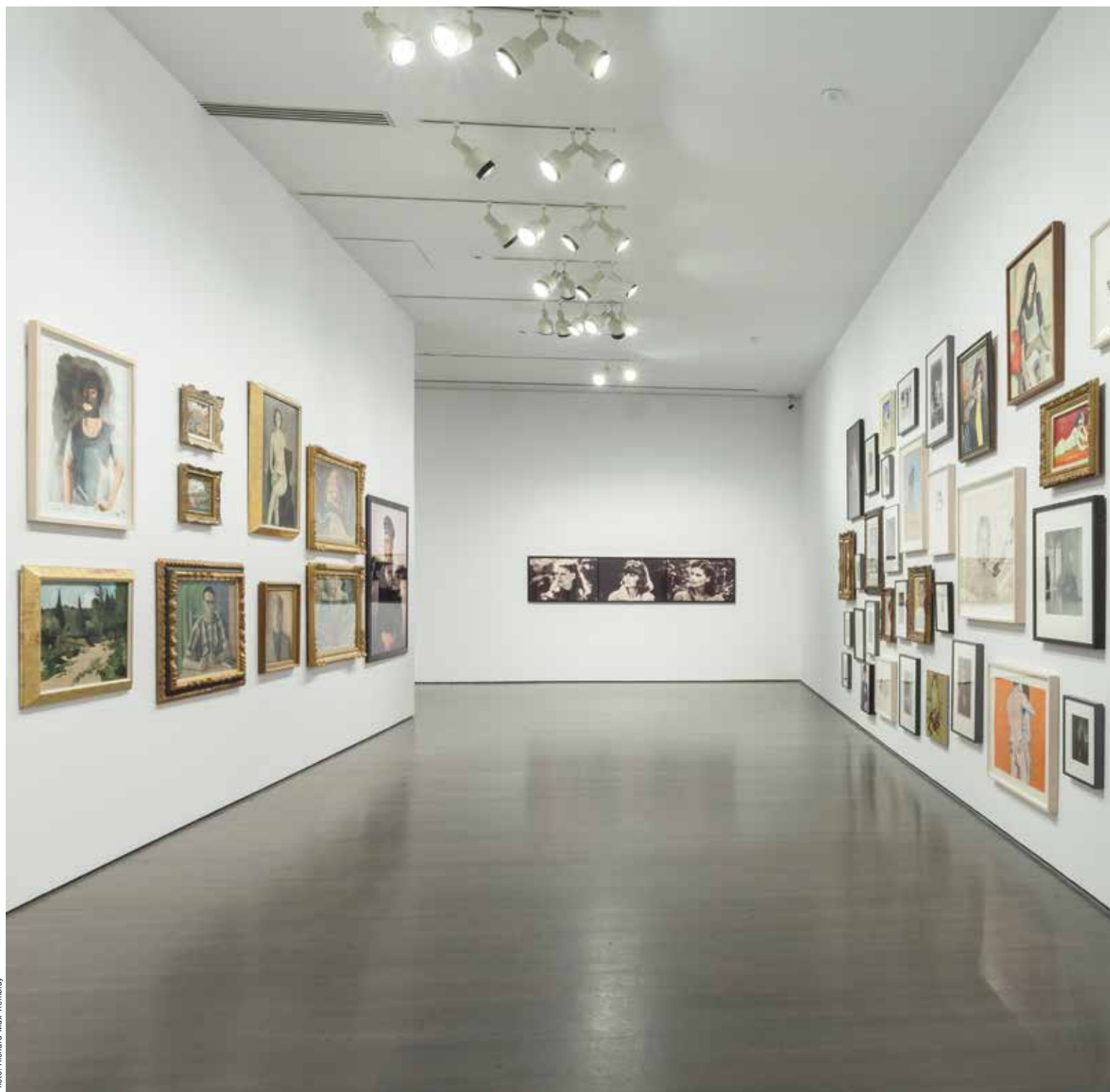


C++, 2013
Courtesy the artist and
Lisson Gallery
© Ryan Gander

L'ŒIL ET L'ESPRIT

POINT OF VIEW ON THE COLLECTION

Geneviève Cadieux
Guest Curator



Last fall, the Musée invited Geneviève Cadieux to plan an exhibition of works from the Collection. The artist proposed an inclusive, eclectic and generous selection of more than one hundred works, covering all disciplines and generations. Exuberant and carefully laid out within the space, this exhibition titled *L'Œil et l'Esprit* reveals a cohesive grouping of formal, conceptual and thematic affinities. Cadieux demonstrates a thorough knowledge of the Collection and shares with us her interest in the major genres, photography and, above all, art that matters and that transforms. What follows is a brief summary of her thoughts gleaned during a conversation that took place this past March 27.



The title. I was looking for a title that would summon up both the artist's thought and the artist's gaze. In glancing over my bookshelves, I came across *L'Œil et l'Esprit* (published in English as *Eye and Mind*), Maurice Merleau-Ponty's last book, written in Provence, while he was looking out at the landscapes painted by Cézanne. Although it's not a contemporary piece of writing, I find it quite powerful and it speaks to me in its fundamental relationship to painting, which is important to me. I was trained in painting, even though that's not the essence of my practice. I'm interested in all practices, in fact. In this show, many periods are paired together and different media are represented. We begin with a bold portrait and landscape gallery that displays paintings, photographs and drawings dating from 1868 to the present. Female portraits and nudes hang opposite male portraits and landscapes, with historical or clearly more contemporary photographs interspersed here and there. This to and fro between periods and stylistic movements is totally in keeping with the way I approach art history.

The works. I was delighted to accept this invitation because I see, in the curating process, complete freedom of choice and the possibility of achieving a creative drift in the Collection. I've been coming to the Musée for thirty-five years, so I'm familiar with many of its works. I also spent a long time exploring the database of the Collection inventory: by genre (portrait, for example), alphabetical order, origin... There are nearly 8,000 works in the Collection and the choices became agonizing. Admittedly, I could

have put together several shows. But at a certain point you have to stop and make that leap. I worked intuitively, concentrating on certain priorities: the presence of women, which was essential, and of visionary works and figures, my interest in young artists, the rediscovery of constructivism, the fresh appeal of abstraction, a contextualizing of modern masters (Matisse, Arp, Giacometti), and so on.

The space. Of the hundred or so works that make up the exhibition, half are on view at the entrance to the galleries, in a specially built first gallery. Then, parallel to that gallery, and behind it, a series of twenty small sculptures are spread out on a long table. After that, the space is completely open, so that each work stands out on its own, but always in relation to those around it. From the outset—and this was very clear in my mind—I didn't want any walls. I wanted the works to coexist everywhere in the same way in the viewers' gaze: both in the enthusiastic accumulation at the start of the show and in the extent and relative economy of the two large adjacent spaces. I didn't want to configure a specific space for each of the works but, rather, offer them a mental space. I take a great deal of pleasure looking at the works without considering their scale—something that can be clearly seen in the constant changes in scale from one to the next. The progression through the exhibition takes you full circle, no matter where the gaze may alight: different connections are formed, depending on the visitor's movements. The exhibition layout works like one very large installation.

NEW DISCOVERIES AND OTHER OBSESSIONS

John Zeppetelli

A concise snapshot pointing to certain concerns and interests with respect to the development of the Musée's Collection, this exhibition showcases some exciting new acquisitions embedded within endlessly inspiring older works from its holdings. The selection is intended to offer a sustained meditation on the status of the image and the object, while reflecting on their often complicated relation to reality. It hopes, ultimately, to engage the viewer in an active and productive dialogue.

At the ideological and physical centre of this collection display is a new acquisition, Thomas Demand's *Vault*, 2012. Typically, Demand works with charged, real-world events involving social or political intrigue: in this case, the discovery of dozens of missing paintings found in a strong room.

Demand uses a newspaper image, a photograph taken by French police in the Wildenstein Institute's vault in Paris, depicting framed paintings turned toward the walls, their painted surfaces hidden from view. He built a life-size three-dimensional paper sculpture in his studio from this image, which he then carefully lit and photographed. The resulting artwork invokes a philosophical conundrum involving memory, authenticity and representation, as well as being a mesmerizing photograph of a sculpture of a photograph—triple removed from reality.

Like Demand's art, the rest of the works on display are not quite what they first appear to be, as conceptual strategies or narrative back stories confer unexpected meaning, provoke new interest and give greater resonance to the work. Nicolas Baier's *Réminiscence*, 2012, a dramatic photographic image of endlessly receding clouds, may at first view seem like a Romantic celebration of untamed nature but is, in reality, a scientific rationalization in its use of climatic data to build a computer-generated image of the weather. Other artists such as Jeff Wall also deploy a stylized realism in creating scenes that are highly constructed and referential. In *The Quarrel*, 1988, Wall seems to compress the narrative of a full-length feature film into one backlit still image, frozen yet intimate, of a couple at night in bed.

The exhibition culminates in a work that offers a further paradox, for once again, much is tantalizingly hidden from view: a large, austere, minimalist, trapezoidal sculpture by Geneviève Cadieux, *Broken Memory*, 1995, in some ways the apogee of modernist abstraction, is *punctured* by four audio speakers and *contaminated* by a profoundly human lament.



Geneviève Cadieux
***Broken Memory*, 1995**

Tinted glass, sound track,
loudspeakers, audio wires, wood
193 x 356 x 246.5 cm
Purchased with the support
of the Canada Council for the
Arts' Acquisition Assistance
program
Collection of the Musée d'art
contemporain de Montréal

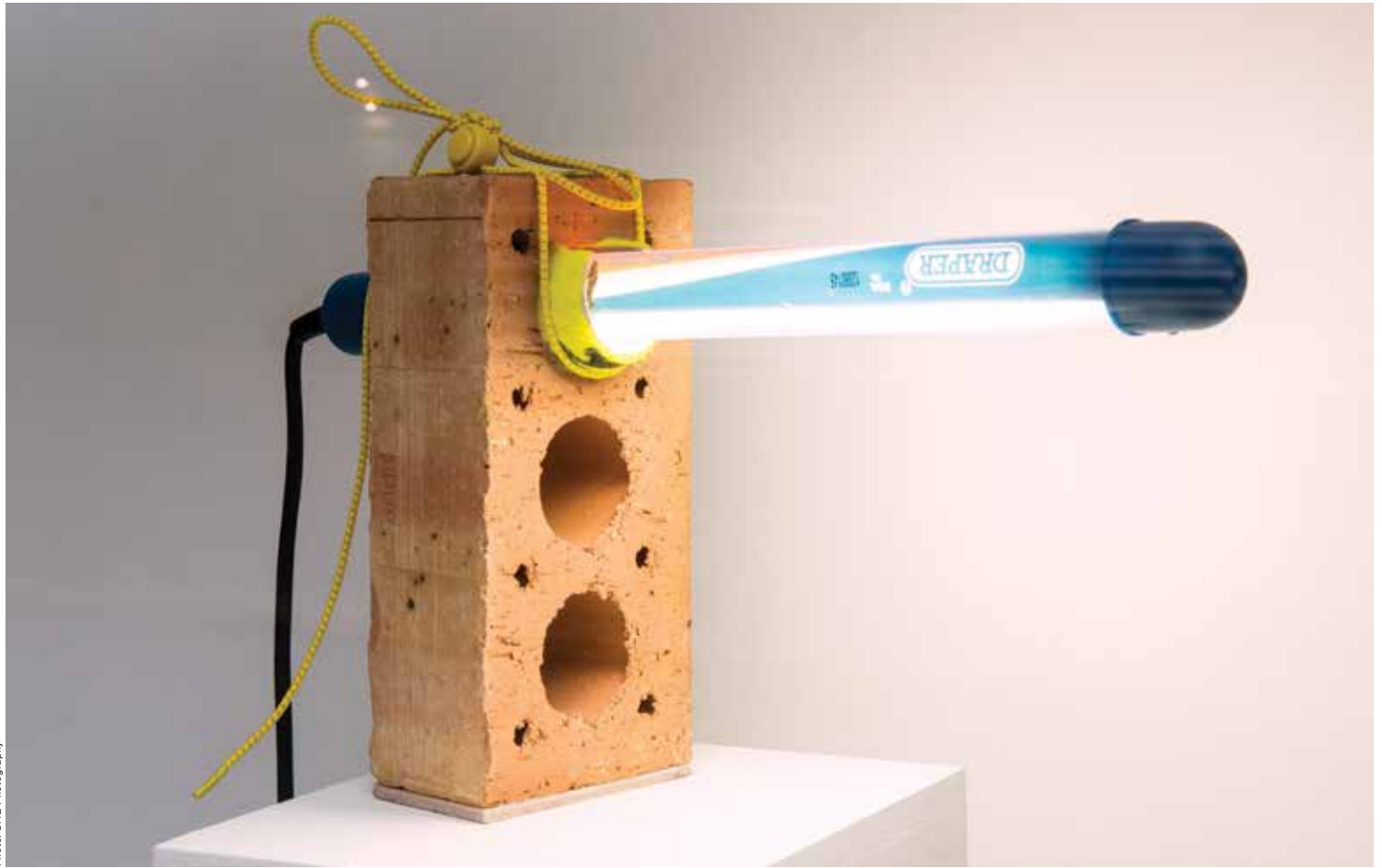


Photo: SITE Photography

MAX AND IRIS STERN INTERNATIONAL SYMPOSIUM 10 *SANS BLAGUE / NO JOKE* *THE MATTER OF HUMOUR* *IN CONTEMPORARY ART*

Julie Bélisle
Cultural Activities Co-ordinator

Humour is a form that has always found a particular echo in art and that resonates even more strongly in contemporary art. Comedy—whether it involves mockery or parody—gives us permission to laugh, but our laughter can make us uncomfortable and uneasy. Indeed, artists use humour in such an ambivalent way that, with some works, we often do not know whether we are laughing at ourselves or at others, whether to laugh out loud or chuckle quietly to ourselves. They test our limits, but they also assert their solidarity by making fun of certain political subjects. In this symposium on the matter of humour, the Musée will probe the ways it is manifested and how it is handled by artists, since demonstrating a sense of humour in today's world has without a doubt become a necessary attitude. Its omnipresence in the sphere of contemporary

art will be the focus of the symposium *Sans blague / No Joke*. We will closely examine artistic practices that mobilize the mechanisms of humour, and will shed light on new forms that have emerged recently, including experimental comedy, which falls somewhere between performance art and stand-up. We will also discuss what is happening in the social sciences, and in art history in particular, since humour has been established as a research topic and become a subject of interest shared by numerous curators, generating a host of group exhibitions over the past two decades.

Guest speakers: Anna Dezeuze (École Supérieure d'Art et de Design Marseille-Méditerranée), Julie Dufort (UQAM/École de l'humour), Casey Jane Ellison (artist), Dominic Hardy (UQAM), Ruba Katrib (Sculpture Center, New York), Miriam Katz (curator and contributor to Artforum), Gregory H. Williams (Boston University), Alain Vaillant (Université Paris-Ouest) and other speakers to be confirmed.

Ryan Gander
*A lamp made by the artist
for his wife (Sixty third
attempt), 2015*
Courtesy the artist and
Johnen Gallery
© Ryan Gander

NATIONAL BANK PRIVATE WEALTH 1859 COLLECTORS SYMPOSIUM



In the spirit of a museum's art acquisition committee, the ninth Collectors Symposium, generously sponsored by National Bank Private Wealth 1859, was held on Tuesday, November 3, in the galleries devoted to the exhibition *L'Œil et l'Esprit*.

Co-chaired by Julie Couture and Pascal de Guise, this fundraising event for the Musée Foundation brought together seventy guests who were invited to take part in selecting the next work that will enrich the Musée Collection.

Curators Lesley Johnstone and Mark Lanctôt, and head of multimedia Louise Simard, presented works by Patrick Bernatchez (*Lost in Time*, 2014, colour film transferred to digital support, 46 min, sound), Jon Rafman (*New Age Demanded; Rivers North of the Future*, 2014, inkjet print) and Jessica Eaton (*cfaal 314* and *cfaal 352*, 2013, inkjet print).

Following their deliberations, our guests selected Eaton's two photographic works.

Born in Regina, Saskatchewan, in 1977, Jessica Eaton studied at the Emily Carr University of Art and Design in Vancouver (BFA in Photography, 2006). Her work poses existential questions about photography, its processes and the transition from traditional analogue technique to digital technology. She literally fabricates her images using an analogue camera and a tripartite additive colour process she came across in an old Kodak manual.

The title of her *cfaal* series clearly announces the references to Bauhaus artist Josef Albers and American artist Sol LeWitt—"Cube for Albers and LeWitt"—and her fondness for a concise, geometric formal vocabulary: cube, square, bands of colour, prism. She constructs cubes of different dimensions and paints them black, white and various shades of grey. She then photographs them several times on the same negative, placing a different colour-separation filter—green, red,

blue—over the lens each time. This allows her to create vibrant compositions that start out from an absence of colour. Fully absorbed by the potential of the photographic process, she shows us iconic, abstract images that have nothing to do with reality but are primarily the product of experience and a relative imperfection.

The Foundation wishes to thank Birks Group for its invaluable participation.

Jessica Eaton
cfaal 314 and *cfaal 352*, 2013
Inkjet prints

Josée Bélisle
Curator of Collections



Photos: Massimo

Pierre-François Ouellette,
John Zeppetelli, Diane Vachon
and François Rochon

Vincent Chiara and Stella Vassallo

Symposium Committee:
Éric Bujold, Danièle Patenaude,
John Zeppetelli, Julie Couture,
Pascal de Guise, Josée Bélisle
and François Dufresne

INTERACTIVE TOURS FOR ALL

Sylvie Pelletier
Head of Tours

The tour service of the Musée d'art contemporain de Montréal offers all the museum's visitors a chance to experience an interactive tour with one of its educators, or art mediators. But just what is an interactive tour? How is it different from a traditional guided tour?





INTERESTED IN EXPERIENCING AN INTERACTIVE TOUR?

Tours without reservation, included in the price of admission
 Wednesday evenings at 5, 6 and 7:30 p.m. in French and 6:30 p.m. in English
 Sundays at 1:30 p.m. in English and 3 p.m. in French

Tours tailored to the specific type and interests of participants are also offered, by reservation.
 For groups of 15 or more
 Reservations and information: 514 847-6253
<http://www.macm.org/en/activities-and-events/tours/>

Photos: Sébastien Roy

First of all, the main focus of an interactive tour is the relationship between the visitors, the work and the art mediator. The mediator will provide information on the works, the artists, the exhibitions, the Collection and the Musée, of course, but will above all establish a dialogue with the visitor.

We have chosen this approach because it seemed especially well suited to contemporary art, which often provokes reactions and sparks emotions, rejections, animated discussions and debates. Throughout the interactive tour, the mediator welcomes these reactions and discusses them with the group. Moreover, a contemporary work is usually an “open work”; that is, an ambiguous object with many possible meanings. That is why, rather than offer a specific interpretation, the mediator endeavours to give visitors tools that will allow them to make their own readings. Finally, like many contemporary artworks, the interactive tour is intended to engage visitors and prompt them to become active participants.

The key to such an approach clearly lies in the quality of the team of art mediators. The Musée believes in the strategic importance of its staff members who interact with its different clienteles,

and consequently takes great care in selecting and training them. Our art mediators are highly qualified graduates in art history, visual arts, art education or museum studies who have received further training from the tour service to ensure that their approach to contemporary art is dynamic, accessible and suited to all categories of visitors. In addition to these skills related to content and group leadership techniques, our mediators are also chosen for their ability to form a quality relationship with visitors: they know how to listen, rephrase, grasp non-verbal language, reopen a discussion, etc.

When the Musée invites you to an interactive tour, it invites you to an encounter with contemporary art. An encounter that combines both aesthetic and human experience. Will you be joining us?

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PRACTICAL INFORMATION

Hours

Monday: Closed to the general public; open to groups by reservation
 Tuesday: 11 a.m. to 6 p.m.
 Wednesday, Thursday, Friday: 11 a.m. to 9 p.m.
 Saturday, Sunday: 10 a.m. to 6 p.m.

Admission

\$14 – Adults
 \$12 – Seniors (age 60 and over)
 \$10 – Students (age 18 and over with valid I.D.)
 \$5 – Youth (age 13 to 17)
 Free admission for children under 12 and MACarte cardholders
 \$30 – Families (2 adults with children)
 Half-price Wednesday evenings from 5 p.m.



Archives and Media Centre (second floor)

A place for multimedia research and consultation, open to specialized professionals and researchers by appointment, Tuesday to Friday from 9:30 a.m. to 12 p.m. and from 1 to 4:30 p.m.

Lucie Rivest (Archives and Collections):
 lucie.rivest@macm.org
 Martine Perreault (Media Centre):
 martine.perreault@macm.org

Musée Boutique

Tuesday: 10 a.m. to 6 p.m.
 Wednesday, Thursday, Friday: 10 a.m. to 8 p.m.
 Saturday: 11 a.m. to 8 p.m.
 Sunday: 12 to 6 p.m.
 Closed Mondays

Subscribe to the Musée's e-newsletter at
www.macm.org

EXHIBITIONS



Ragnar Kjartansson

February 11 to May 22, 2016

Ryan Gander

Make every show like it's your last

March 3 to May 22, 2016

L'Œil et l'Esprit

Geneviève Cadieux's Point of View on the Collection

Until April 17, 2016

New Discoveries and Other Obsessions

Until April 17, 2016



CONCERTS

Ragnar Kjartansson

Der Klang der Offenbarung des Göttlichen / The Explosive Sonics of Divinity

Thursday, March 3, 2016 at 8 p.m.
 Place des Arts

ARTIST AND CURATOR TALKS

Conversation between artist Ryan Gander and exhibition curator Mark Lanctôt

Tuesday, March 1, 2016 at 6 p.m.
 In English

INTERACTIVE TOURS FOR ALL

Without reservation, included in the price of admission
 Wednesdays at 5, 6 and 7:30 p.m. in French
 and 6:30 p.m. in English
 Sundays at 1:30 p.m. in English and 3 p.m. in French

Tours are also offered, by reservation, for all groups of 15 or more.

Reservations and information: 514 847-6253

NOCTURNES

Friday, February 19, 2016

NUIT BLANCHE

Saturday, February 27, 2016

Free admission from 6 to 9 p.m.

SYMPOSIUMS

Media@McGill International Colloquium
Aisthesis and the Common: Reconfiguring the Public Sphere

March 18 and 19, 2016

Max and Iris Stern International Symposium 10
Sans blague / No Joke: The Matter of Humour in Contemporary Art

April 1 and 2, 2016

FESTIVALS

Blue Metropolis Montreal International Literary Festival

Public readings and gatherings
 April 16, 2016

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: 10:30 a.m., 12:30 p.m. and 2:30 p.m.

Nocturne February 19, 2016 and

Nuit blanche February 27, 2016:
 8:30 p.m. and 10:30 p.m.

JANUARY 12 TO 31, 2016

Gerhard Richter Painting

Dir.: Corinna Belz. Berlin, Zero One Film Production, 2011.
 Co-prod. with TERZ Filmproduktion, WDR and MDR,
 in collab. with Arte. 97 min. In German with English subtitles.

FEBRUARY 2 TO 28, 2016

Marina Abramović: The Artist Is Present

Dir.: Matthew Akers and Jeff Dupre. [New York], Show of Force; Mudpuppy Films, 2012.
 Prod.: Jeff Dupre and Mario Chermayeff. 106 min. In English.

MARCH 1 TO APRIL 3, 2016

Over Your Cities Grass Will Grow

A film about Anselm Kiefer
 Dir.: Sophie Fiennes. New York, Kino Lorber Inc., 2010.
 105 min. In English, French and German with English subtitles.

APRIL 5 TO MAY 1, 2016

Mémoire des fluides – Giuseppe Penone sculpteur

Dir.: Giampaolo Penco. Trieste [Italy], Videost, 2012.
 56 min. In Italian with French subtitles.



FAMILY WORKSHOPS

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

The **Family Sundays** program consists of a 30-minute tour followed by a 1-hour workshop. Free for children under 12 (must be accompanied by an adult). No reservation necessary.

Workshop related to a work in the Collection

Dazzle with Colour

January 17 to March 6, 2016

Inspired by Jean-Paul Riopelle's brilliant painting called *Composition*, 1951, we'll use spatulas to paint abstract images produced with spontaneous gestures and dazzling colours.

Workshops related to the exhibition *L'Œil et l'Esprit – Geneviève Cadieux's Point of View on the Collection*

About Face

March 13 to April 10, 2016

The remarkably expressive drawing by Fabrice Hybert titled *Surproduction*, 1987, will prompt participants to create unconventional portraits through a bold use of mixed media and a free, spontaneous accumulation of invented motifs.

Colours and Words

April 17, 2016

Francine Savard's work *Les couleurs de Cézanne dans les mots de Rilke, 36/100 – essai, 1997-1998*, will give participants an opportunity to paint an evocative echo of cleverly coloured words. After the workshop, they can meet with an author. Activity offered in partnership with the TD-Blue Met Children's Festival.

Workshop related to the exhibition *Ryan Gander*

Light Box

April 17 to May 15, 2016

Enlightened by Ryan Gander's series of works titled *A lamp made by the artist for his wife, 2012-2015*, participants will be invited to create glittering boxes that will reveal their attractions on contact with a light source.



GROUP ACTIVITIES

The **Workshop/Tour Combo** program offered from Monday to Friday is intended for **all categories of visitors**: preschool, school, college, university, professional, tourist and community groups. Visit our website www.macm.org/education
Reservations and information: **514 847-6253**

ADULT WORKSHOPS

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

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

Cost: \$16 per workshop.

Registration required: **514 847-6266**



Workshop related to a work in the Collection

Spontaneous Gestures and Dazzling Colours

January 26, 2016, from 1:30 to 4 p.m. or
January 27, 2016, from 1:30 to 4 p.m. or from 6 to 8:30 p.m.

Inspired by Jean-Paul Riopelle's brilliant painting called *Composition*, 1951, we'll use spatulas to paint abstract images produced with spontaneous gestures and dazzling colours.

Workshops related to the exhibition *L'Œil et l'Esprit – Geneviève Cadieux's Point of View on the Collection*

Discovering the Collection

February 2*, 9, 16 and 23, 2016, from 1:30 to 4 p.m. or
February 3*, 10, 17 and 24, 2016, from 1:30 to 4 p.m. or
from 6 to 8:30 p.m.

The many different works in the Collection feature a wide variety of images. We will take our inspiration from works by the following artists, in particular: Hans Arp, Patrick Coutu, Francine Savard and Claude Tousignant.

About Face

February 19, 2016, from 6 p.m. to midnight, *Nocturne*
February 27, 2016, from 6 p.m. to midnight, *Nuit blanche*

The remarkably expressive drawing by Fabrice Hybert titled *Surproduction*, 1987, will prompt participants to create unconventional portraits through a bold use of mixed media and a free, spontaneous accumulation of invented motifs.

Make a Sculpture in the Round

March 15*, 22 and 29, 2016, from 1:30 to 4 p.m. or
March 16*, 23 and 30, 2016, from 1:30 to 4 p.m. or
from 6 to 8:30 p.m.

The broad selection of sculptures currently on view at the Musée will offer an opportunity to try out a technique with a host of possibilities: sculpture in the round. In this series, our inspiration will come, more specifically, from works by Hans Arp, Roxy Pain and Ossip Zadkine.

ADULT WORKSHOPS (CONTINUED)

Workshops related to the exhibition *Ryan Gander*

And There Was Light!

April 26*, 2016, from 1:30 to 4 p.m. or
April 27*, 2016, from 1:30 to 4 p.m. or from 6 to 8:30 p.m.
Enlightened by Ryan Gander's series of works titled *A lamp made by the artist for his wife, 2012-2015*, participants will be invited to create sparkling lamps made up of assorted elements.

Vinyl and Abstraction

May 3, 2016, from 1:30 to 4 p.m. or
May 4, 2016, from 1:30 to 4 p.m. or from 6 to 8:30 p.m.
Ryan Gander's series titled *Bad Language*, 2015, will prompt participants to create a variety of surprising abstract images using pre-pasted vinyl. On this occasion, we will make both an individual project and a group project: a mural.

A Palette of Portraits

May 10, 2016, from 1:30 to 4 p.m. or
May 11, 2016, from 1:30 to 4 p.m. or from 6 to 8:30 p.m.
Inspired by Ryan Gander's *C++*, 2013, participants will be asked to paint, from memory, a portrait of someone they have met in their life, and then put on display the palette of colours they used to paint the portrait.

SÉMINARTS

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

In French:

March 16 and 30, April 13 and 27, and May 11, 2016

In English:

March 23, April 6 and 20, and May 4 and 18, 2016

Cost: \$225 per series, 15% off for MACarte holders
Sessions take place Wednesday evenings from 7:30 to 9 p.m.

Information and registration: 514-847-6244

seminarts@macm.org

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

MUSÉE DAY CAMPS

March Break, February 29 to March 4, 2016.

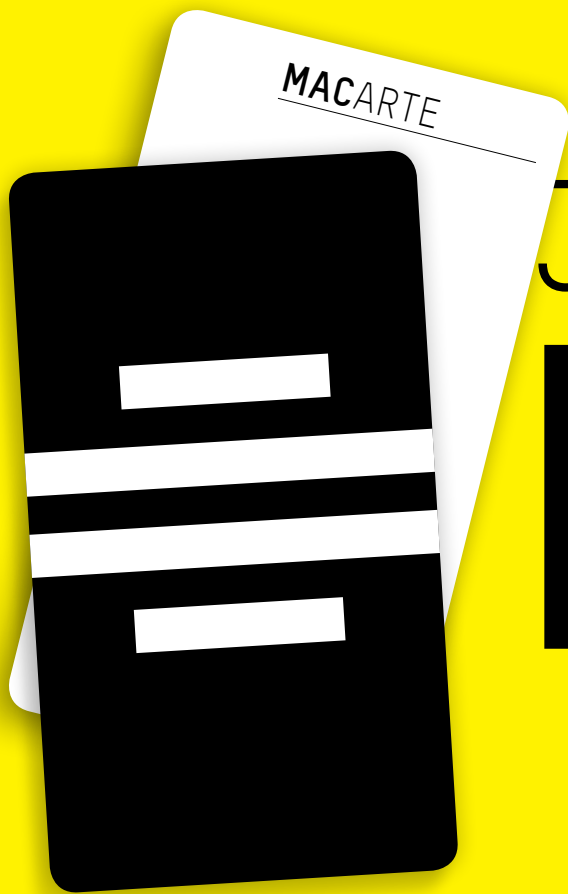
For children age 7 to 11.

Summer 2016, several sessions available
from June 27 to August 19, 2016.

For children age 6 to 15.

Visit our website www.macm.org/camps
Registration now under way: **514 847-6266**
or camp@macm.org





Join the MAC

**MACARTE IS AVAILABLE AT MACM.ORG,
THE MUSÉE TICKET COUNTER AND THE BOUTIQUE**

BENEFITS

Free admission to all our exhibitions

Free admission to all Nocturnes

Invitations to openings

15% off at the Musée Boutique

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

Free admission to the Family Sundays art workshops

PRIVILEGES

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

RATES

1 year Adults \$40 / Students \$25 / Families* \$65

2 years Adults \$60 / Students \$40 / Families* \$100

*2 adults plus children age 18 and under