

Magazine of the
Musée d'art contemporain
de Montréal

Volume 30, Number 1
Summer 2019

 **MAC**





Not long ago we announced in this magazine what we believed would be the final exhibitions at the MAC before the much-anticipated renovations—the wonderful Françoise Sullivan survey and Julian Rosefeldt’s multi-screen *cri de cœur* sensation, *Manifesto*. Yet here I am again proudly introducing more exhibitions in this same building! In a nutshell, after receiving unanticipated new information we came to realize that the wise decision would be to postpone the transformation for another year. Since this development we’ve been back at the drawing board further refining the project, and we very much hope to unveil an even better building before too long. In the meantime, we’re staying focused on our inspiring mandate and the continued delivery of our many services. The enormous pride I take in the major presentations of work by Rebecca Belmore, and Chloë Lum & Yannick Desranleau, and the collection displays devoted to Nadia Myre and Ragnar Kjartansson, mitigates any temporary frustrations arising from our complex and ever-evolving construction project.



Photo: John Londrino

It is a great pleasure to be re-opening the Musée with the presentation of *Rebecca Belmore: Facing the Monumental*. Curated by Wanda Nanibush, Curator of Indigenous Art at the Art Gallery of Ontario, this exhibition was held there to great acclaim in the summer of 2018 and has recently been on view at Remai Modern, in Saskatoon. Rebecca Belmore is one of Canada’s most prominent contemporary artists working along the border of art and politics. Recognized internationally for her diverse yet cohesive oeuvre, she represented Canada at the Venice Biennale in 2005, and in 2017 her hand-carved marble tent *Biinjija’iing Onji (From Inside)* was one of the high points of documenta 14, in Athens. We are grateful to our colleagues at the AGO for working with us on such short notice in order to bring this remarkable exhibition to Montréal.

The revised plan for the MAC’s immediate future is also providing an opportunity to juxtapose recent acquisitions from the collection with new works. The Lum & Desranleau duo’s photo-based installation *The Face Stayed East The Mouth Went West* is being presented in fascinating contrast with their choreographic opera *What Do Stones Smell Like in the Forest?* Both works possess a significant performative dimension, and we thank the artists for their engagement in this summer’s extensive performance program. We are also grateful to Nadia Myre for her involvement in the presentation of her works *Pipe* and *Contact in*

Monochrome (Toile de Jouy), which aim to challenge institutional narratives and destabilize fixed readings of personal and cultural identity. Ragnar Kjartansson’s incredibly moving durational video *A Lot of Sorrow*—a collaboration with the American rock band The National—completes the upcoming exhibitions with brio.

Finally, we are particularly pleased to be in a position to hold our summer camp, along with workshops for all ages and interactive tours. The usual wide selection of exhibition visits, artist and curator talks, and round tables will also be available on-site throughout the summer.

Rebecca Belmore
Tower, 2018
Shopping carts and clay
460 × 122 × 181 cm
Installation view at the Art Gallery of Ontario
Purchase, with funds from the Women’s Art Initiative and AGO General Acquisitions Fund, 2019
© Rebecca Belmore
Photo: Dean Tomlinson/Art Gallery of Ontario

Cover
Rebecca Belmore
blood on the snow, 2002
Fabric dye, cotton, feathers, chair
107 × 610 × 610 cm
The Mendel Art Gallery Collection at Remai Modern, purchased with the assistance of the Canada Council for the Arts and the Mendel Art Gallery Foundation, 2004
© Rebecca Belmore
Photo: Howard Ursuliak/Morris and Helen Belkin Art Gallery

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REBECCA BELMORE

FACING THE MONUMENTAL

Lesley Johnstone
Curator for the MAC

Rebecca Belmore (Anishinaabe, born in 1960) began working as a performance artist in the late 1980s. This medium of immediacy and presence continues to influence her diverse practice. *Facing the Monumental* offers a collection of visceral images—in video, sculpture and photography—that speak to the urgent issues of our time.



Belmore's works address global conflicts and crises driven by climate change, water access, land use, homelessness, and human displacement and migrations. She contends with our conflicting relationships with land, the state of women's lives, historical events and continuing violence against Indigenous peoples.

Within Belmore's powerful works is a compelling duality: her poetic representations of human dignity, the beauty of youth, a sleeping subject, the power of water or the quieting effect of snow are all in contrast to the turmoil of our world. Her art asks us to consider where we are, and what we face in our future.

Facing the Monumental brings together a focused selection of sculptures, installations and photographs dating from 2001, as well as a compilation of ten video documents of her performances since 1991. It is the largest survey of her work to date, providing a sense of the breadth of her practice and the depth of her political engagement. Materially diverse and aesthetically compelling, Belmore's works are often grounded in specific stories, events or individuals, addressing issues that are central to the lives of Indigenous peoples. The immaculate white quilt of *blood on the snow*, for instance, with its chair tinged with red dye, evokes the winter massacre of hundreds of men, women and children by the American cavalry at

Wounded Knee in 1890 or, perhaps, the infamous "starlight tours" of the Saskatoon police force. *1181* and *The Named and the Unnamed* pay homage to the thousands of missing and murdered Indigenous women, while *At Pelican Falls* recalls the trauma of the residential school system. Employing distancing effects, Belmore transforms traumatic events into poetic, metaphorical and allegorical representations that go far beyond a literal recounting, eliciting a visceral engagement on the part of the viewer.

Fringe, 2013, and *sister*, 2010, which both depict women seen from the back, function on a quite different level. One of Belmore's iconic works, perhaps familiar to visitors to the MAC as it was installed as a billboard on Duke Street in Old Montréal from 2007 to 2010, is *Fringe*. Disturbing to look at, it depicts a woman resting, with a fringe of red beads stitched into a wound running the length of her exposed back. Multiple images flash through our minds, from the odalisques of historical paintings, to the beautiful and potent beadwork of many Indigenous communities, to the scars of colonial trauma. *sister* on the other hand depicts a woman clad in a jean jacket, arms outstretched, in a powerful gesture of embracing all the world throws at her. The title, a colloquial term Indigenous women employ to refer to one another, calls forth resilience and a sense of community.

In *Tower*, 2018, a work made specifically for the exhibition, the body is pointedly absent, and yet the lives of the homeless are emphatically present through the prized possessions of the shopping cart. Literally towering three metres high, a column of carts is embedded with red clay, offering a powerful symbol of resistance.

A compilation of video documents of Belmore's performances, which visitors can view in their entirety, is testimony to her conviction that art has the potential to effect social change. As Wanda Nanibush states, Rebecca Belmore "makes it clear that artists are meant to show us something about being human, to understand our condition as connected to the earth, to water, to all non-human living entities. Belmore's practice connects us to our fundamental vulnerability—something that is universal and yet irreducibly different. We experience this elemental openness in her work."

“For me, art is freedom: to speak, to think and to question.”

– Rebecca Belmore



Fringe, 2013

Digital print
60 x 183 cm
Collection of the Crown-Indigenous Relations and Northern Affairs
Canada
© Rebecca Belmore
Photo: Henri Robideau

Fountain (production still), 2005

Single-channel video with sound projected on falling water,
2 min 25 s
Collection of the Art Gallery of Ontario, 2018
© Rebecca Belmore
Photo: José Ramón González/Morris and Helen Belkin Art Gallery

The Named and the Unnamed, 2002

Video projection, light bulbs
240 x 316.2 x 31.8 cm
Collection of the National Gallery of Canada purchased 2009
42607
© Rebecca Belmore
Photo: Howard Ursuliak/Morris and Helen Belkin Art Gallery

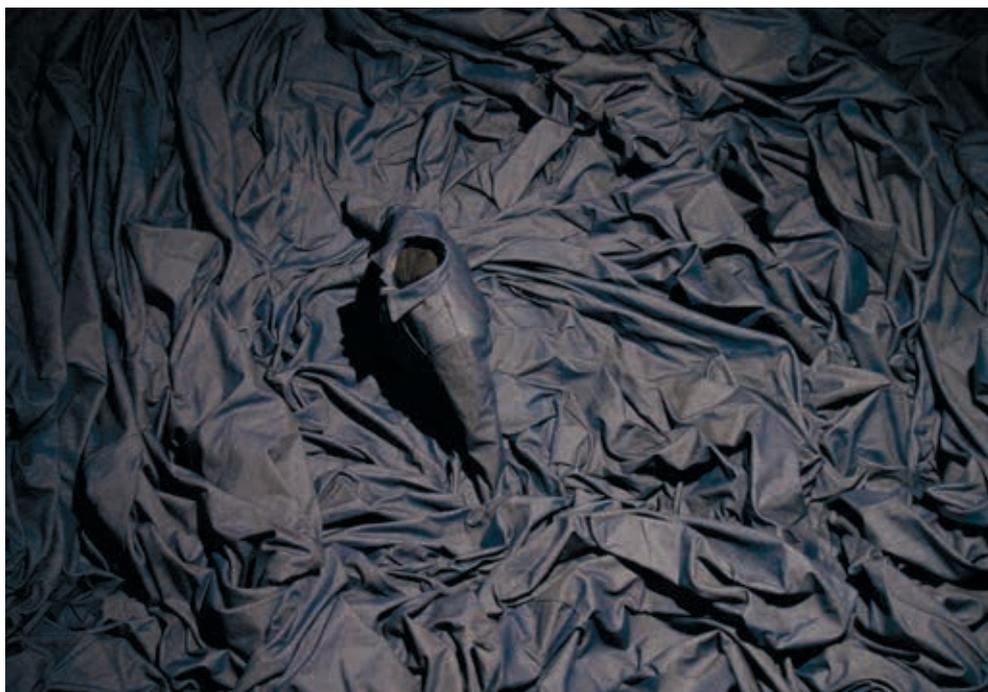
sister, 2010

Colour ink-jet on transparencies and fluorescent light
345.1 x 194.8 x 20.3 cm (overall)

© Rebecca Belmore

Photo: Tony Hafkenscheid/Art Museum at the University of Toronto

REBECCA BELMORE

**At Pelican Falls**, 2017

Video, sculpture, text and photographs

Organized and circulated by

PLATFORM centre for photographic + digital arts

© Rebecca Belmore

Photo: Courtesy PLATFORM centre for photographic + digital arts

Facing the Monumental was curated by Wanda Nanibush, Curator of Indigenous Art at the Art Gallery of Ontario, where it was presented in 2018 to great acclaim. A member of Lac Seul First Nation (Anishinaabe), Rebecca Belmore is an internationally recognized multidisciplinary artist currently residing in Toronto. Her exhibitions include: *Biinjija'iing Onji (From Inside)*, documenta 14 (2017); *KWE: The Work of Rebecca Belmore*, Justina M. Barnicke Gallery (2011); *Rebecca Belmore: Rising to the Occasion*, Vancouver Art Gallery (2008); and *Fountain*, Venice Biennale (2005). Belmore created three site-specific sculptures entitled *Wave Sound*, 2017, for three Canadian National Parks; *Trace*, 2014, for the Canadian Museum for Human Rights; and *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, a series of performances presented at various locations across Canada in 1991, 1992, 1996 and 2008.

Rebecca Belmore was awarded the prestigious Gershon Iskowitz Prize by the Gershon Iskowitz Foundation in partnership with the Art Gallery of Ontario in 2016; the Governor General's Award in Visual and Media Arts in 2013; the Hnatyshyn Visual Arts Award in 2009; the Jack and Doris Shadbolt Foundation's VIVA Award in 2004; and honorary doctorates from the Emily Carr University of Art and Design (2017) and the Ontario College of Art and Design University (2005).

RAGNAR KJARTANSSON & THE NATIONAL A LOT OF SORROW

Mark Lanctôt
Curator

A Lot of Sorrow, 2013-2014
Colour video, 6 h 9 min 35 s, sound, 4/10
Collection of the Musée d'art contemporain de Montréal
© Ragnar Kjartansson & The National. Courtesy the artists,
Luhring Augustine, New York, and i8 Gallery, Reykjavik
Photo: Elisabet Davids

The video *A Lot of Sorrow* is the result of a collaboration between Icelandic artist Ragnar Kjartansson and the American rock group The National. It presents a six-hour performance of their song *Sorrow*, staged at MoMA PS1 in New York, given by the band at Kjartansson's invitation in May 2013.

By repeating the song more than 105 times without pause, the group expands its scope to that of an epic opera, amplifying the sorrow alluded to in the title, words and melody. However, in responding to this challenge, the musicians extracted something more out of the performance: they tested the limits of their endurance and the ability of the song to retain its interest over the repeated listenings; and (with the audience members in attendance), they experienced a range of unexpected and, above all, unpredictable emotions. Some moments are tinged with a convivial levity, as when the performers sing the words with their mouths full or rushed between two bites or sips (we can occasionally see Kjartansson bring the musicians something to eat or drink over the course of the performance); others are filled with an overwhelming sorrow, as in the moment when, exhausted, the band's vocalist (Matt Berninger) experiences a wave of emotion that reduces him to tears.



This collaborative work brings together the main elements of Kjartansson's wide-ranging aesthetic project in which the notions of repetition and endurance are often explored in performances or video installations that incorporate music, film, theatre and literature. These works highlight moments when the emotions arising from situations become more important than their description. Kjartansson empties his works of all narrative or analytical elements in order to focus on the tragicomic potential of otherwise insignificant moments.

This interest in emotion may be what drew Kjartansson to The National and its song *Sorrow*—previously described by Berninger as “a fun song, a celebration of sorrow.”¹ This comment recalls one of the primary functions of sad songs: we

listen to them over and over to feel a fleeting nostalgia that, paradoxically, enables us to exorcise the pain that afflicts us. These songs are a form of popular catharsis. The National, a band that developed a style of music that sometimes flirts with an indulgent despair, here seem to challenge themselves by applying literally, even *ad absurdum*, the theme of *Sorrow*, not without a hint of self-mockery.

This work, shown here as part of the series *Pictures for an Exhibition*, was acquired by the Musée in 2015 and presented in the Ragnar Kjartansson solo exhibition in February 2016.

¹ Quoted by Larry Bartleet, in “50 Songs About Depression,” *NME*, online: <https://www.nme.com/list/50-songs-about-depression-1109> (consulted 04-04-2019).

PICTURES FOR AN EXHIBITION

CHLOË LUM & YANNICK DESRANLEAU

Marie-Eve Beaupré
Curator of the Collection

This exhibition sets up a dialogue between two works produced by the duo of Québec artists Chloë Lum & Yannick Desranleau: the sculptural installation *The Face Stayed East The Mouth Went West*, 2014, on display for the first time since it was added to the Musée collection, and the video installation *What Do Stones Smell Like in the Forest?*, 2018. The first of these will occasionally be enlivened by a program of performances, while the second is defined as a score created for camera with the collaboration of three dancers and mezzo-soprano Marie-Annick Béliveau.

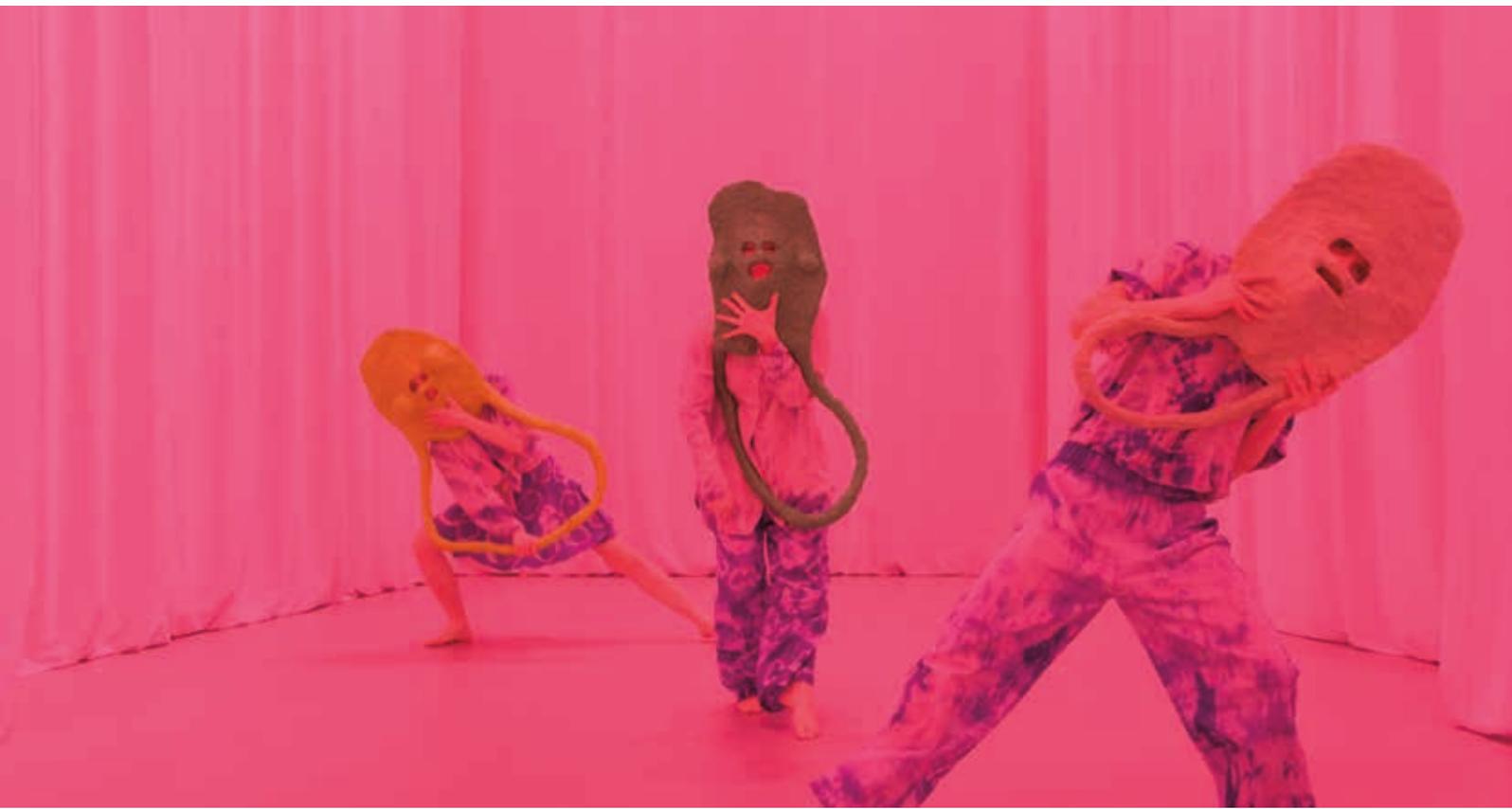


The Face Stayed East The Mouth Went West, 2014

3 aluminum light boxes, UV prints on acrylic, fabric-backed vinyl, Styrofoam, rubber, screen print on Tyvek, garbage bags, adhesive tape and fibreglass insulation
Variable dimensions
Gift of the artists
Collection of the Musée d'art contemporain de Montréal
Photo: Guy L'Heureux

What Do Stones Smell Like in the Forest? (production still), 2018

Video installation, sound, 18 min 39 s
Photo: Chloë Lum & Yannick Desranleau
Courtesy Galerie Hugues Charbonneau



More specifically, *The Face Stayed East The Mouth Went West* consists of an assemblage of materials whose anarchic form implies an intuitive approach intended to prompt viewers to think about the life of objects. The light boxes show the photographic trace of three previous states. From one project to the next, the duo of artists reuses, recycles and reallocates a large part of their printed and sculpted material. In this way, their actions create a world perpetually being reinstalled, whose acquisition and conservation elicit a challenge, namely how to determine which form is to be preserved. The work attests to a performative relationship with the material: the duo asked performers to appropriate the installation and bring it to life in performances. The forms thus become props and pieces of costumes which the performers work with while following a score.

What Do Stones Smell Like in the Forest? is an opera performed for camera. The product of two years of work, the videographic diptych features the figure of the golem, interpreted by mezzo-soprano Marie-Annick Béliveau and a trio of dancers, Mary St-Amand Williamson, Karen Fennell and Maxine Segalowitz, performing a choral choreography. The work tackles sickness in the form of a metaphor—that of the slow degeneration of the golem's corporeal envelope. While it sings of the pain of its suffering body, the three figures chant a strange and disturbing song-poem tinged with empathy:

*The golem lumbers, stiffly, and slowly.
It is the original cyborg,
a created body with a task at hand.
It does the task poorly.*

*When the golem moves,
the clay pulls apart.
It doesn't mend easily.*

PERFORMANCES

An Autobiography of Air, 2019
Performance with four characters,
for two performers and objects
Performers: Sarah Albu, Maya Kuroki,
Lara Oundjian and Ellen Slatkin
Choreographer: Deborah Dunn

Wednesday, June 19, 7:30 p.m.

Saturday, June 22, 2 p.m.

Thursday, June 27, 7:30 p.m.

Saturday, June 29, 2 p.m.

Thursday, July 4, 7:30 p.m.

Saturday, July 6, 2 p.m.

Thursday, July 11, 7:30 p.m.

Saturday, July 13, 2 p.m.

Thursday, July 18, 7:30 p.m.

Saturday, July 20, 2 p.m.

Thursday, July 25, 7:30 p.m.

Saturday, July 27, 2 p.m.

Thursday, August 1, 7:30 p.m.

Sunday, August 4, 3 p.m.

PICTURES FOR AN EXHIBITION

NADIA MYRE

Marie-Eve Beaupré

Pipe, 2017
Painted bronze, 1/7
3.8 × 10.2 × 19 cm
Photo: Mike Patten

Contact in Monochrome (Toile de Jouy), 2018
Wallpaper, 1/5
Variable dimensions
Photo: Ross Fraser McLean
Courtesy Art Mür

Each of Nadia Myre's projects conveys something profoundly human and designed to raise questions about desire, loss and knowledge. The interests she investigates are formal, ethnological, sociological and political. Her practice, which is sometimes participatory or collaborative, rests upon various forms of resilience. The materials she employs are sculpted, painted, projected, written, recorded or beaded. Her preferred techniques are expressive of language, identity, cultural heritage and community.



Myre's art is especially sensitive to the power of exchange and sharing that is contained within any code, be it cultural, economic or legislative in nature, legitimate or abusive. The wallpaper titled *Contact in Monochrome (Toile de Jouy)* and the bronze-cast tobacco pipe are two new recommendations for acquisition by the Musée, produced for the exhibition *Code Switching and Other Work* first presented at the Glasgow Gallery of Modern Art (GoMA). In these recent works, Myre reinterprets the history of the tobacco pipe made in London and Glasgow, an object that contributed to a trade that grew up between the British Empire, Canada and Indigenous communities, via the Hudson Bay Company. The work originated in 2015 along the banks of the Thames in front of the Tate Modern, in London. There, the artist and her son collected fragments of clay pipes, products of the seventeenth-century tobacco industry. Myre photographed, documented and reproduced these small found objects, like relics of colonialism, so as to create a body of works that stand as testimony to the development of this trade and that give contemporary meaning to the idea that our economic power is also highly political.

Her frequent use of beading both establishes a kind of claim and forms an expression of recognition. Her new iteration of this practice was manifested in 2002 with the work *Contact: When Odd Gets Even*, which is in the Musée collection, then again in 2013 with the photographs of her project *Meditations on Red*. This photographic series derives its meaning from the notion of "blood quantum." Once, on a trip to the United States, the artist was asked at the border to provide proof that more than 50% of her blood was Indigenous. Otherwise she could not take advantage of the export-tax exemption she was entitled to. What resulted is a questioning of identity defined by blood. Presented as "portraits" illustrating different quantum amounts that are mixed to varying degrees, each of the photographed beads in *Meditations on Red* represents a drop of white or red blood, as a reference to hybrid identity.



FONDATION DU MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

The extraordinary commitment of its dedicated volunteers, its generous donors and its major corporate partners is what enables the Fondation du Musée d'art contemporain de Montréal to sustain the museum in its various areas of activity. Every year, their remarkable contribution allows the Foundation to play a part in the development of the museum's artistic and educational programs through its benefit evenings, its annual fundraising campaign, the Cercle du MAC and its special projects. The Foundation wishes to acknowledge most especially the support of National Bank, sponsor of all its events.



LES PRINTEMPS DU MAC

The thirteenth edition of Les Printemps du MAC was held this past April 12 at New City Gas. Titled *CLASH KIDS*, the event brought together more than 1,200 young professionals. This benefit evening took place in a festive, unconventional atmosphere inspired by the Berlin underground scene and the Club Kids movement. The guests had a chance to savour the gustatory delights offered by eight celebrated Montréal restaurateurs and join in a variety of highly original experiences. The Printemps du MAC event raises funds to support the Musée in its ongoing mission of contemporary art education, preservation and dissemination.

The Musée Foundation expresses its deep appreciation to the co-chairs of the evening, Alexandra De Roy (EXO) and Stefanie Stergiotis (Flair Airlines), and their organizing committee: Shady Ahmad, Ariane Bisailon, Virginie Bourgeois, Naila Del Cid, Erika Del Vecchio, Jean-François Gervais, Francis Guindon, Lysandre Laferrière, Marion-Isabelle Muszyński and Catherine Plourde. The Foundation also wishes to extend its warmest thanks to the principal sponsors of the event: National Bank and Power Corporation of Canada. Thanks as well to our other sponsors: first of all Holt Renfrew Ogilvy, Aldo Group and BMO Financial Group, as well as PwC Canada, Torys, HSBC Bank Canada and Woods, along with all those who took part in the success of this thirteenth edition.

Les Printemps du MAC

Photo: Karel Chladek

Les Printemps du MAC organizing committee.

Left to right: Jean-François Gervais, Marion-Isabelle Muszyński, Lysandre Laferrière, Stefanie Stergiotis, Alexandra De Roy, Francis Guindon, Virginie Bourgeois, Catherine Plourde, Erika Del Vecchio, Ariane Bisailon, Shady Ahmad

Photo: Sylvain Granier

Preview of the Françoise Sullivan exhibition.

in the company of the artist and the curator Mark Lanctôt

Photo: Josée Lecompte

Tour of the paintings vault with Anne-Marie Zeppetelli

Photo: Sébastien Roy

ANNUAL FUNDRAISING CAMPAIGN

Once again this year, the Musée Foundation's annual fundraising campaign was a great success. The generosity of its many passionate, committed donors netted close to \$140,000 for the Foundation in 2018–2019.

The Musée Foundation is particularly grateful to The Azrieli Foundation for its generous contribution to the international tour of the exhibition *Leonard Cohen: A Crack in Everything*. We are also indebted to Lillian Vineberg, the Fondation Ariane et Réal Plourde, Fonds Paule-Poirier, Fonds Hamelys and Majudia Collection for their major support for special projects that took place at the Musée this year.

Thank you to all our invaluable patrons. Every gift counts and has a tangible impact on the museum's vitality and the dynamism of its artistic and educational programming.

CERCLE DU MAC

The Cercle du MAC took advantage of the opening of the Françoise Sullivan exhibition to launch its 2018–2019 season with a preview in the form of an exclusive guided tour given by the artist herself. The Cercle's fourth season thus kicked off with a most enjoyable visit that heralded many surprising activities yet to come.

At the splendid Parisian Laundry gallery, Cercle du MAC members had a look behind the scenes of the Québec art market, led by gallery director Megan Bradley, curator of the MAC collection Marie-Eve Beaupré and collector François R. Roy.

Back at the museum, the tour of the vaults was a big hit. It allowed participants to discover works that are seldom shown to the public, as well as the way the collection has been prepared and packed up for its move for the MAC transformation project.

Just recently, the Cercle had the pleasure of being invited by François Rochon to discover the many works that make up his private collection on view in the offices of Giverny Capital.

The Cercle du MAC is a philanthropic circle that supports the Musée while gaining insight into the world of contemporary art. Thanks to the generosity of its members and donors, a net total of more than \$28,000 was contributed to the Foundation last year. Visit the Musée website to learn more, and join the Cercle du MAC!

PRACTICAL INFORMATION

Hours

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

Admission

\$15 - Adults
\$10 - Seniors (age 60 and over)
\$7 - Students (age 18 and over with valid I.D.)
\$6 - Youth (age 13 to 17)
Free admission for children under 12
and MACarte cardholders
\$34 - Families (2 adults with children)
\$15 - Nocturnes
Half-price Wednesday evenings from 5 p.m.
Free the first Sunday of the month for Québec residents,
with proof of residence.

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

BLOG

Visit the MAC blog (available in French only) to discover interviews and new content about the works and to find out more about our different educational projects. This tool is meant to be a space for reflection about contemporary art inspired by dialogue with visitors. Use it to share your impressions and visiting experiences or to ask questions.

<https://macm.org/education/le-blogue/>
blogue@macm.org

PARTNERS

The MAC would like to thank all its partners for the support they have provided for its exhibitions.

Media partners



The Gazette

Musée and Foundation event partner



Public partners



EXHIBITIONS

Rebecca Belmore: Facing the Monumental

June 20 to October 6, 2019

Pictures for an Exhibition
Chloë Lum & Yannick Desranleau

June 20 to August 4, 2019

Pictures for an Exhibition
Nadia Myre

June 20 to August 4, 2019

Ragnar Kjartansson & The National
A Lot of Sorrow

From June 20, 2019



PERFORMANCES

In connection with the Chloë Lum & Yannick Desranleau exhibition

Wednesday, June 19, 7:30 p.m.
Saturday, June 22, 2 p.m.
Thursday, June 27, 7:30 p.m.
Saturday, June 29, 2 p.m.
Thursday, July 4, 7:30 p.m.
Saturday, July 6, 2 p.m.
Thursday, July 11, 7:30 p.m.
Saturday, July 13, 2 p.m.
Thursday, July 18, 7:30 p.m.
Saturday, July 20, 2 p.m.
Thursday, July 25, 7:30 p.m.
Saturday, July 27, 2 p.m.
Thursday, August 1, 7:30 p.m.
Sunday, August 4, 3 p.m.

ARTIST AND CURATOR TALKS

Tour of the exhibition *Rebecca Belmore: Facing the Monumental* with the artist and the exhibition curator Wanda Nanibush

Thursday, June 20, 2019, at 5 p.m. (in English)

Tour of the exhibition *Pictures for an Exhibition: Chloë Lum & Yannick Desranleau* with the artists and Marie-Eve Beaupré, Curator of the Collection

Thursday, July 4, 2019, at 6 p.m. (in French and English)



Tour of the exhibition *Pictures for an Exhibition: Nadia Myre* with the artist and Marie-Eve Beaupré, Curator of the Collection

Thursday, July 11, 2019, at 6 p.m. (in French and English)

Tour of the exhibition *Rebecca Belmore: Facing the Monumental* with Lesley Johnstone, Curator and Head of Exhibitions, and organizer of the presentation at the MAC

Thursday, August 15, 2019, at 6 p.m. (in French)

ART MEDIATORS IN THE GALLERIES

**Art mediators in the galleries:
*Pictures for an Exhibition***

Art mediators will be on hand in the galleries to answer your questions and discuss the exhibitions with you on Wednesdays from 5 to 8 p.m. and on Saturdays and Sundays from 1 to 4 p.m.

FAMILY WORKSHOPS

The *Family Sundays* program consists of a 30-minute tour followed by a 1-hour workshop. Free for children under 12 (must be accompanied by an adult). No reservation necessary. No *Family Sundays* from July 7 to September 8, 2019.

Workshop related to the Rebecca Belmore and Nadia Myre exhibitions

MEDITATIONS

June 23 and 30 at 1:30 or 2:30 p.m.

Nadia Myre's circular works titled *Meditations on Red #2*, #3, #4, 2013, will prompt us to think about notions of territoriality and of identity through blood. Very patiently, we will paint an image made up of a multitude of red and white fragments.



Photos : Richard-Max Tremblay



SUMMER COMBO

Includes workshop and tour of the exhibitions. This program is intended for all: daycare centres (age 4 and up), day camps, community organizations and any other group interested in art.

MEDITATIONS (see description opposite)
June 20 to August 16, 2019

Reservations and information: 514 847-6253
reservation.education@macm.org
Visit the website www.macm/en/education

ADULT WORKSHOPS

During the summer, the **Creative Moments** program will be offered on Wednesday and Thursday afternoons. Dates marked with an asterisk* indicate that the workshop will be preceded by a tour of the exhibition. Cost: \$16 per workshop.

Registration required: 514 847-6253
reservation.education@macm.org
Visit the website www.macm/en/education

EXPLORATIONS

June 26* and July 10 and 17, 2019 from 1:30 to 4 p.m.
June 27* and July 11 and 18, 2019 from 1:30 to 4 p.m.

In connection with the presentation of the exhibition *Nadia Myre*, this series of workshops will explore various segments of the paths followed by this artist of Algonquin heritage. Her multidisciplinary practice is inspired by participants' involvement and by the themes of identity, language, memory and loss. Painting, sculpture and wallpaper will be on the program.



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

Fridays, Saturdays and Sundays at 1:30 p.m. in English
and 3 p.m. in French

Tours are also offered, by reservation, for any group of 10 or more.
Reservations and information: 514 847-6253

MUSÉE DAY CAMP

Summer

For youngsters age 6 to 15

June 25 to August 16, 2019

Reservations and information: 514 847-6253
reservation.education@macm.org
Visit the website www.macm/en/education



Photo: François Maisonneuve

SÉMINARTS

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



Photo: Sebastien Roy

SéminArts fall 2019 series

In French: September 25, October 9, November 6,
November 20, December 4

In English: October 2, October 16, November 13,
November 27, December 11

Cost: \$225 per series

15% off for MACarte holders

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

SéminArts at Art Toronto 2019

A program of exclusive activities during the
Toronto International Art Fair

October 25 to 27, 2019

Cost: \$200

In English and French, depending on registration

Information and registration:

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