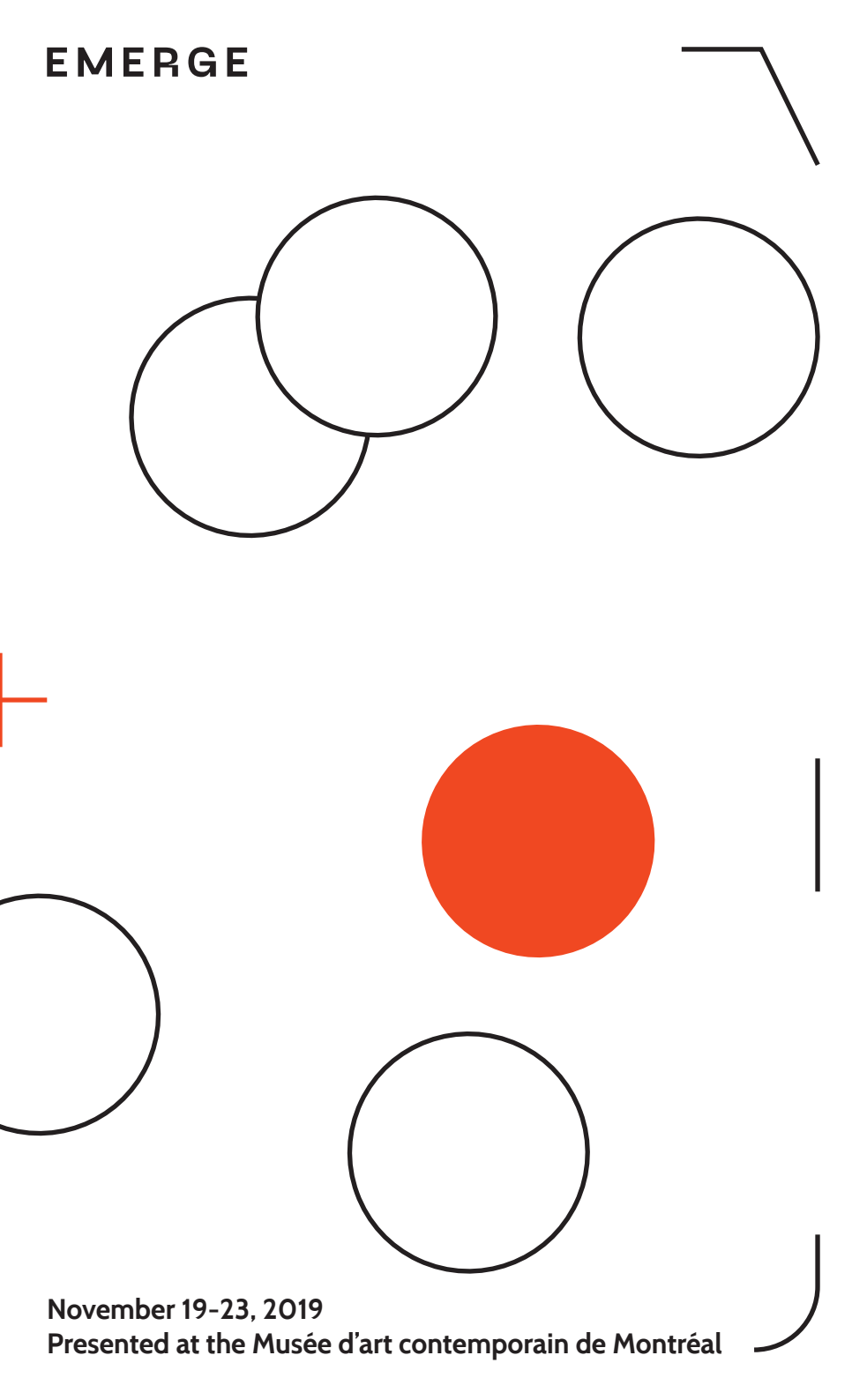


EMERGE



November 19-23, 2019
Presented at the Musée d'art contemporain de Montréal

November 19

6:00 pm
Marthe Ramm Fortun
CIEL/SJEL

7:00 pm
Didier Morelli
Strike Zone – Zone des prises

7:30 pm Workshop

Chantal Pontbriand
Prelude 1: “Hi, Huh, Hyper-media-ocrity, You don’t need to, Emerge from nothing, You don’t need to, Tear away.”

Christian Jankowski
Performance: I am counting on you, my dear!

David Zerbib
*Événement performantiel et condition performative.
La performance immergée dans le régime de
la performativité*

November 20

6:00 pm
Marie-Caroline Hominal
ONE

7:00 pm
Bridget Moser
Scream if You Want to Go Faster

7:30 pm Workshop

Chantal Pontbriand
*Prelude 2: “You don’t need to, Emerge from nothing,
You don’t need to, Tear away, Look alive!”*

Alice Ming Wai Jim
*Tiohtiá:ke/Montréal: Asian Indigenous Relations
in Contemporary Art*

Ronald Rose-Antoinette
Vivacité et performance

November 21

7:00 pm
Daina Ashbee
Laborious Song

7:30 pm Workshop

Chantal Pontbriand
*Prelude 3: “You don’t need to, Emerge from nothing,
You don’t need to, Tear away.”*

Anne Bénichou
Incorporer, excorporer les images d’un conflit

November 22

6:00 pm

Uriel Barthélemy and Entissar Al Hamdany
Souls' Landscapes

7:00 pm

Dana Michel
Don't Pick that Up

7:30 pm Workshop

Chantal Pontbriand

*Prelude 4: "Feels good, Looks good, Sounds good,
Feels good too (Uh-huh that's right)."*

Julie Perrin

Vers une approche chorégraphique des situations

Alexandre St-Onge

Être ce n'est pas nécessairement être perçu



November 23

10:00 am – noon
(Goethe-Institut) Forum

Act 1

Tear Away

2:00 pm

María Salgado

De lengua. Three/Trois pièces, 2019

2:45 pm

PPKK (Sarah Ancelle Schoenfeld and
Louis-Philippe Scoufaras)

PPKK 04.01

3:30 pm

Marinella Senatore

*Protests Forms: Public Opinion Descends
Upon the Demonstrators*

4:30 pm – 6:30 pm

(Musée d'art contemporain de Montréal) Forum

Act2

Look Alive

EMERGE is an event dedicated to contemporary performance, featuring a dozen European and Canadian artists and participants invited to present recent works that, in some way, address the multidisciplinary direction taken by some of today's most engaging practices.

In a recent interview, Spanish artist Esther Ferrer, a pioneer in this field, stated: "Since I was continually being asked what performance was, in my view, and I was tired of looking for something intelligent to say, one day I answered: 'it's the art of time, space and presence.' A definition that doesn't mean much and yet contains some truth."*

How much truth can be found in the definition of a practice that eludes us? While performance produces a poetry of transgressive forms in which the body is the raw material of the work and the artist's instrument, it is also part of a history where the performing arts, writing and image-based practices intersect. Thus the very title of the event refers to the song *Emerge* by the group Fischerspooner, which questions the issues of contemporaneity, the question of being and doing in the present times.

This kind of paradigm raises a host of questions about the forms that belong to the wide-ranging field of performance. Embarking on such a reflection within the context of an artistic gathering does not so much underscore the diversity of approaches as it highlights the obvious, underlying existence of a cross-disciplinary reality: the performative dimension of art has been explored in recent years by a new generation of artists working on stage and within the framework of live art as well as in exhibitions and the visual arts world.

EMERGE does not attempt to cover the entire question of performance. Here, performance is experienced as an enchantment of encounters, a small space for experiences and a hub for creative emulation that offers an opportunity to celebrate new and original works.

Echoing the performance program, workshops punctuated by conferences and exchanges will be held during the week. On the last day, Saturday, a forum will bring together the public, artists, curators, art critics, and theorists from here and abroad. The forum will be an opportunity to share our thoughts on current events and performance issues. Mehdi Brit and Mark Lanctôt, Curators, Anne-Léonie Auer and Marjolaine Labelle, Coordinators

Mark Lanctôt

Mark Lanctôt is a curator at the Musée d'art contemporain de Montréal, where he has organized solo and group exhibitions by numerous artists from across Canada and on the international scene. In particular, he has curated the *Françoise Sullivan* touring retrospective and was on the team of curators responsible for both editions of the Québec Triennial as well as the 2014 Biennale de Montréal. In collaboration with artist and independent curator Jonathan Middleton, he has developed an ongoing series of exhibitions and events titled *The Troubled Pastoral*.

Mehdi Brit

Author and curator, art historian and actor by training, Mehdi Brit conducts research what links the performing arts and visual arts. He founded the *Revue Diapo* in 2010 and he is co-author in collaboration with Sandrine Meats of *Interviewer la Performance* (Manuella Éditions). He has worked with many French and international institutions on a large number of curatorial projects including: *Performance : passages à l'acte*, Friche belle de mai (Marseille); *L'Éveil du Printemps*, Festival International d'art de Toulouse; *In Process*, FIAC; *Les Corps se déchainent*, Jeu de Paume; *James Webb, Hope is a Good Swimmer*, Galerie Imane Farès; *À Rebours, Silencio; Through Body and Sound Horizons*, Shanghai Power Station of Art Museum. He is currently Cultural Attaché at the French Embassy in Beijing. Born in 1985, he lives and works in Beijing and Paris.

CIEL/SJEL

Marthe Ramm Fortun November 19 at 6:00 pm



Marthe Ramm Fortun's performances are conducted through texts read aloud, in situ, and via ephemeral sculptural boundaries. There is always a multiplicity of languages at play in her work—the linguistic and the poetic, the sculptural and the corporeal.

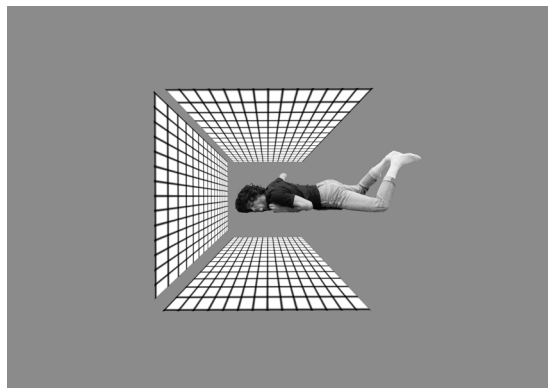
CIEL/SJEL is a performance inspired by the poetics and survival strategies of Dadaism's primary female figures. This performance seeks to question how a biased contemporary narrative can be approached, without perpetuating the implicitness and silence that surrounds the notion of women's absence, through a cycle of discouragement and (re)discovery. With the generous support of the Office for Contemporary Art Norway

Marthe Ramm Fortun (born in 1978, in Oslo) lives and works in Oslo, and is currently the Acting Dean of the Oslo National Academy of the Arts. She is a graduate of New York University and of the Higher Institute for Fine Arts, in Ghent, and has presented her work in numerous institutions.

Look Around in Joy! Fotogalleriet, 2019. Photo: Kristine Jakobsen

Strike Zone — Zone de prises

Didier Morelli November 19 at 7:00 pm



On July 20, 1969, as the Expos lost to the New York Mets, Neil Armstrong's booted foot stepped onto the rocky, crater-pocketed surface of the Moon. An acoustic continuum and sensory field links Montréal's beloved Major League Baseball franchise and

Apollo 11's landing gear. *Strike Zone – Zone de prises* playfully collapses baseball's codes, instruments, and structures to explore the potential of the national pastime to become kinesthetically enmeshed with Québec's cultural ebbs and flows. The sound of poured concrete weathered by ice; the cheers of a rowdy crowd; the imprint of a boot, in snow or space dust; the metallic clank of landing gear; the white noise of a television set; the scratch of the ground on the soles.

Didier Morelli's performances include endurance-based durational actions, contextually specific relational interactions, as well as kinesthetically driven rambles using everyday objects. His work critically expands and collapses historical events and archives into dynamic environments. A PhD candidate in Performance Studies at Northwestern University, Chicago, his dissertation entitled "Form Follows Action: Performance In and Against the City, New York and Los Angeles (1970-1985)" is a theoretical history of performance art.

ONE

Marie-Caroline Hominal November 20 at 6:00 pm



In this performance in three chapters, Marie-Caroline Hominal falls on top of boxes, sells her performances, and speaks with an auctioneer and the public. Her work raises questions about authorship, identity issues, and the art market. With the generous support of Pro Helvetia

Marie-Caroline Hominal has trained with dancers in Zurich (TanzAkademie) and in London (Rambert School), where she was part of the National Youth Dance Company. She regularly collaborates with other artists, and has danced for Tanztheater Basel, Irène Tassembdeo, Gisèle Vienne, Gilles Jobin, La Ribot, William Forsythe, among others.

Scream if You Want to Go Faster

Bridget Moser November 20 at 7:00 pm



Scream if You Want to Go Faster is a new 30-minute performance that borrows strategies associated with performance art, prop comedy, experimental theatre and dance, and shifts abruptly and unexpectedly between brief

scenes that deal with the feeling of accelerating into impending certain doom. Moser performs a series of monologues, movements, conversations, and abstract gestures alongside sound compositions, pop music, orchestral classics and other noises, with a cast of inanimate objects including a rigid pool noodle, a garbage bin, water dumbbells and a small chenille doormat, among others.

Bridget Moser has presented work in venues across Canada, including the Art Gallery of Ontario, Mercer Union, Vancouver Art Gallery, and the Western Front. She has been a resident artist at Fondazione Antonio Ratti and visiting faculty at The Banff Centre. She has been shortlisted for the Sobey Art Award representing Ontario.

Laborious Song

Daina Ashbee November 21 at 7:00 pm



In *Laborious Song*, Daina Ashbee explores movement in order to break down layers of resilience, uncovering vulnerable shapes, forms and bodies. The work uses repetition as a driving force to reach points of trance and transformation, to evoke rhythm while manifesting energetic states and asking both performer and audience to bear. The act of physical labor leads us to places of pleasure and climax, freeing ourselves from given structures and radiating in intimate play. Gianni Bardaro's music seems to enter the dark spaces of our bodies, slowly chiseling through our pain. With the generous support of Canada Council for the Arts Résidences de création La Briqueterie/Circuit-Est Centre Chorégraphique (FR), fabrik – Potsdam (DE), Nuuk Nordic Culture Festival (GL), CEPRODAC (MX), Bad Lemons (DE), The Chocolate Factory (US)

Daina Ashbee is an artist, performer and choreographer based in Montréal, known for her radical works at the edge of dance and performance. She was named one of 25 artists to watch by the American publication *Dance Magazine* in 2018, and she received in 2019 the Bessie Award for Outstanding "Breakout" Choreographer.

Souls' Landscapes

Uriel Barthélémi and Entissar Al Hamdany
November 22 at 6:00 pm



Souls' Landscapes is a performance that features hip-hop dancer Entissar Al Hamdany and musician-composer Uriel Barthélémi. The duo recounts fragments from life that are beyond words. The site of their encounter – the stage – allows them to embody a moment that can only be expressed between, and beyond, the two of them.

Entissar Al Hamdany is a hip-hop dancer. He has performed in numerous dance festivals internationally.

Uriel Barthélémi is a drummer, composer, and electro-acoustic musician. He regularly collaborates with a variety of artists, including Kazuyuki Kishino (KK NULL), Tarek Atoui, Tim Etchells, Nikhil Chopra, Hassan Khan, and Taro Shinoda.

Don't Pick that Up

Dana Michel November 22 at 7:00 pm



Don't Pick that Up is a continuation of *Lift that Up*, a work presented in 2016 at Toronto's Progress Festival and curated by Dancemakers in an attempt to challenge the choreographer to stray from solo projects and create a group piece that would reflect on what togetherness could mean in that place and time. This led to thoughts about workforce, potentially never ending labour and its antithesis: leisure. Ideas that were set against Michel's continuing interest in what she calls "skins" as well as the relationship between body, memory, materials and co-presence.

Dana Michel is a choreographer and live artist. She counts among her recent accomplishments and recognitions: the Im-PulsTanz Award (Vienna, 2014); the Silver Lion for Innovation in Dance at the Venice Biennale (2017); first ever dance artist in residence at the National Arts Centre, Ottawa (2018) and the ANTI Festival International Prize for Live Art (2019). Based in Montréal, she is an associate artist with Par B.L.eux.

De lengua. Three/Trois pièces

María Salgado November 23 at 2:00 pm



With what work I with? / work I with language since / I am a poet. These three works occur distinctly, depending on different verbal materials, to produce three outcomes of a dispute that express the idea that language is never the property of an individual, but rather a common (and therefore conflictual) possession, in which our desire, imagination, and transformation are materialized.

María Salgado (1984) is a poet, performer, and researcher. She has published five books of poetry in Spain and two in Argentina, and has performed in Germany, Argentina, Mexico, Peru, and in the United States. She is a member of the independent research group and poetry collective Seminario Euraca.

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Jinete Último Reino Frag. 3, Matadero de Madrid, 2017.
Photo: Jorge Anguita Mirón

PPKK 04.01

PPKK (Sarah Ancelle Schoenfeld and Louis-Philippe Scoufaras)
November 23 at 2:45 pm



PPKK is an ad-hoc, nomadic laboratory founded in Berlin in 2016 by Sarah Ancelle Shoenfeld and Louis-Philippe Scoufaras. The duo has presented their work at the Schwules Museum (Berlin, 2017); Kunstverein Bärenzwinger (Berlin, 2017); Herkulesaal (Munich, 2017); Very Project Space (2018); Galerie Papillon (Paris, 2018); KS Room (Graz, 2019); and Haus am Lützowplatz (Berlin, 2019). For *EMERGE*, the duo will restage *PPKK 04.00*, a 2017 performance created in Munich for the exhibition-concert *Mythology, Electricity and Music*.

Louis-Philippe Scoufaras was born in Montréal and currently lives in Athens. Sarah Ancelle Schoenfeld was born in Berlin in 1979, and lives in Germany.

PPKK 04.00, 2017. Photo: Art Genève

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Protests Forms:

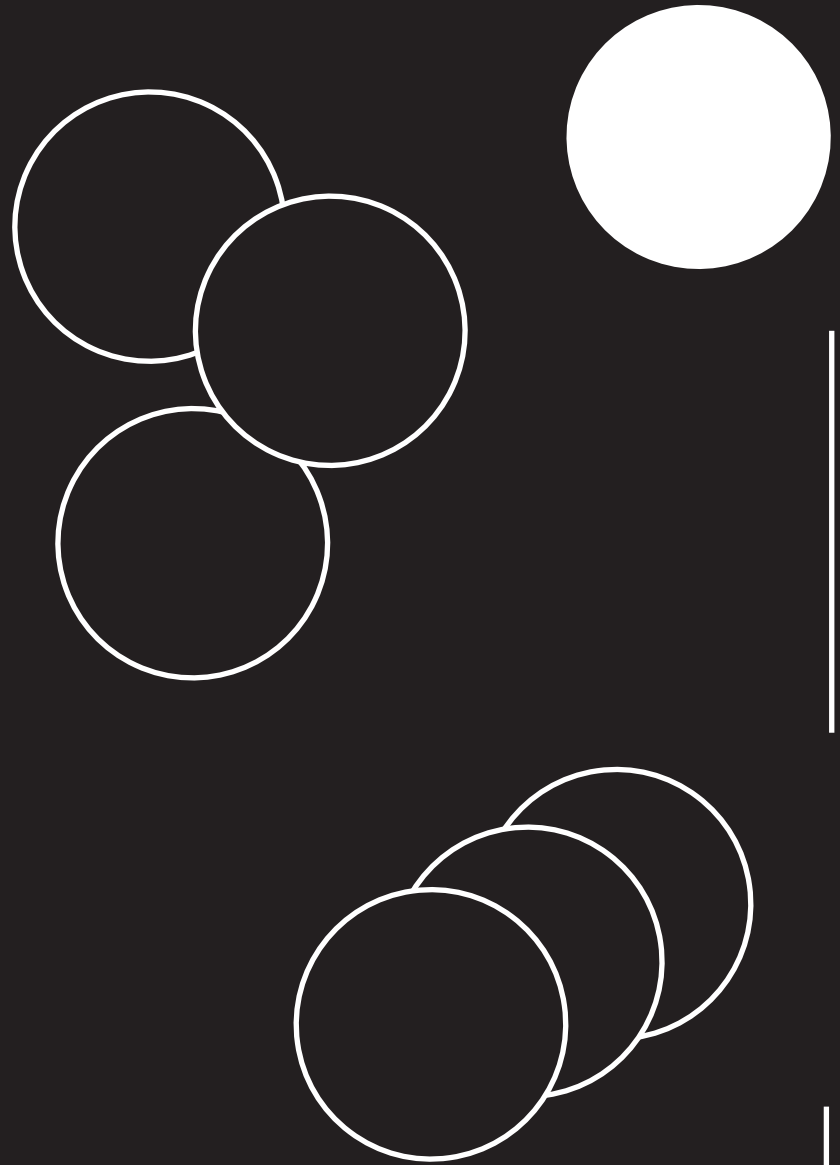
Public Opinion Descends Upon the Demonstrators

Marinella Senatore November 23 at 3:30 pm



Marinella Senatore's performances are characterized by music, dance, and other forms of physical expression, and seek to trigger awareness of the dialectic between the individual and society. How can an individual both integrate into, and emancipate themselves from, society? For *EMERGE*, Marinella Senatore has invited Butoh performer and dancer Paola Lattanzi. Butoh, which emerged in Japan following the devastation caused by the atomic bomb, is a form of dance that expresses powerful physical reactions against the annihilation of life, reminding us of the importance of renewal through a critical and resistant body.

Marinella Senatore (born in 1977) is a multidisciplinary artist whose practice is characterised by a strong collective and participatory spirit. Paolo Lattanzi studied choreography at the Amsterdam University of the Arts, and trained in Butoh with the celebrated Japanese dancer Masaki Iwana.



WHAT EMERGES IN TODAY'S PERFORMANCE?

Curator: Chantal Pontbriand

Workshops: November 19-22, 7:30-9 pm

Musée d'art contemporain de Montréal

Forum: November 23, 10 am-12 pm, Goethe-Institut; 4:30-6:30 pm,

Musée d'art contemporain de Montréal

TO EMERGE (Cambridge Dictionary)

verb (latin *emergere*, to come out of)

to appear by coming out of something or out from behind something:

She emerged from the sea, blue with cold.

to come to the end of a difficult period or experience:

The Prince emerged unscathed from the scandal.

to become known, especially as a result of examining something or asking questions about it:

The facts behind the scandal are sure to emerge eventually

to appear by coming out of something or out from behind something

The runway lights flashed on, and the first models emerged from behind the stage set.

The symposium, covering the full length of the *EMERGE* festival, will bring together intellectuals and artists over various periods of time that will be scheduled between performances. It will take various forms, including a series of lectures followed by discussions, workshops, and a forum on the last day, including all participants and the public.

These various events will address one main question: What *emerges* in contemporary performance?

Guests and audience participants will work together to unravel the phenomenon that has grown around the world following the turn of the millennium.

Questions on the agenda:

- Why does performance occupy so much space in the field of art today?
- How does performance reflect the challenges of society?
- What role does performance play geopolitically?
- How does performance address issues related to the omnipotence of media, the virtual and digital worlds?
- What about the place of the body in art? Sex, gender, condition, race, language...
- How is performance related to environmental and bioethical issues in general?
- Is performance changing the field of art and its various practices? How? What? Why?

Workshops

The lectures will be followed by public discussions. These moments will be scheduled at the end of every weekday.

Forum

The final gathering with artists, speakers, curators, special guests (festival and performance venues directors), and the public, will be held over two periods of 120 minutes each, on the last day, Saturday, November 23. Commenting on the week's performative and discursive events, questions at the heart of the symposium will be reexamined.

Chantal Pontbriand

Chantal Pontbriand is a consultant in contemporary art, curator and writer. Her work mainly explores questions of globalization and artistic heterogeneity. She has curated numerous international events in Montréal and in the world, including exhibitions, festivals and symposia, and she authored over twenty books. Besides collaborating with many institutions internationally, she has held leadership and teaching positions in the following institutions: Vehicule Art; Public Programs, Montréal Museum of Fine Arts; *PARACHUTE, contemporary art magazine*; FIND (International New Dance Festival) in Montréal; Tate Modern; Sorbonne/Paris IV; MOCA, Toronto. Returning to Montréal in 2017, she initiated a new large-scale word-class venture: SPHERE(S), an innovative international contemporary art event.

WORKSHOPS: Lectures

Anne Bénichou

Incorporer, excorporer les images d'un conflit.

Can the body contribute to our understanding of images of conflict produced by citizen journalism, and to our investigation of the stories we build from them? To outline a few potential lines of inquiry, Anne Bénichou will turn to two works by Israeli choreographer Arkadi Zaides, *Archive* (2014) and *Capture Practice* (2014), that use video archives from an Israeli human rights organization in the occupied territories. Through the incorporation and excorporation of violence, he encourages us to release these images from the realm of the documentary and to recognize their performative dimension and underlying forms of agency.

Anne Bénichou (Montréal) is a professor in the department of Art History and Theory at the École des arts visuels et médiatiques, and Director of Graduate Programs in Museum Studies at the Université du Québec à Montréal. Her research deals with archives, memorial forms, and historical narratives of contemporary art practices and the institutions responsible for their presentation and preservation.

Christian Jankowski

Performance: I am counting on you, my dear!

Jankowski will comment on a series of points starting with:

1. Performance is the most frameless form of art.
 2. Performance may reflect the challenges of society because it can encounter them live and on site (here and now).
 3. It can play a role the geopolitical audience is able to read. (...)
- and ending with:
7. Performance is many times the most direct form for an artist to start a dialogue with the world. It helps the artist to position him/herself and maybe move to different practices afterwards.

Christian Jankowski (Berlin) works in conceptual and performance art in a collaborative, investigative and critical mode with a focus on film, video and photography, as well as on other media. Jankowski's works are included in many public and private collections internationally. Since 2005, he is Professor at the State Academy of Fine Arts in Stuttgart.

Alice Ming Wai Jim

Tiohtiá:ke/Montréal: Asian Indigenous Relations in Contemporary Art.

Alice Ming Wai Jim (Montréal) will share some of her experiences as the local convenor of GAX's first exchange in Canada, as well as reflect on its impact on decolonizing research and activism and present-day coalition building between Indigenous, marginalized, and ally groups. *Tiohtiá:ke/Montréal: Asian Indigenous Relations in Contemporary Art* was held in June 2019, a first-time partnership between the Asian/Pacific/American Institute at NYU's Global Asia/Pacific Art Exchange (GAX) Network, and Concordia University. GAX 2019 held a series of group sessions, public conference, panels, and exhibitions, bringing together over fifty international and local artists, curators, and scholars to exchange knowledge about relational approaches to the making, presentation and study of Indigenous and Asian diasporic contemporary art.

Dr. Alice Ming Wai Jim (Montréal) is Professor of Contemporary Art History at Concordia University, where she is Research Chair in Ethnocultural Art Histories. She is co-editor-in-chief of the international journal *Asian Diasporic Visual Cultures and the Americas*. Her research on diasporic art in Canada and contemporary Asian art has generated new dialogues within and between ethnocultural and global art histories, media arts, and critical curatorial studies.

Julie Perrin

Vers une approche chorégraphique des situations

How does one exist in a contemporary world, that is, to be here, in relation to others and to non-human entities, in a way that brings forth situations worth experiencing? This universal question is also the driving force of many contemporary choreographers. Their activity consists perhaps less in producing dance pieces to look at than inventing moments of encounter – whether public or not – where knowledge is summoned in different ways. The goal is to create a relationship to time, space, and experience; to give shape to various ways of being together, starting with what and who is present.

Julie Perrin (Paris) is a research professor in the Department of Dance at the Université Paris 8 Saint-Denis, and member of the Institut universitaire de France. Her research and numerous publications examine contemporary dance in the United States and France since 1945, more specifically, spatiality and site-specific choreography. See, among others, *Histoire(s) et lectures: Trisha Brown/Emmanuelle Huynh*, co-edited with D. Luccioni (2012).

Ronald Rose-Antoinette

Vivacité et performance

“The concerted efforts to differentiate life from art will not keep us alive. I have devoted my own work, that is my research, that is my life, to the practice of the vivacious, that is the beautiful, that is the inextricable. If I can't make art without a frame, a viewpoint or a witness, it doesn't matter if I want to live. The intention at the centre of this presentation is to radicalize performance as a means for the sweet, hedonic organization of life, and it is my hope that Danmyé, a martial art from Martinique, will allow us to do exactly that.”

Ronald Rose-Antoinette is a Martinican writer and curator currently based in Tiohtià:ke/Montréal, Canada. He is the co-author of *Fabulations nocturnes* (Open Humanities Press, 2017), an experimental book dwelling on Apichatpong Weerasethakul's cinema. He has published widely on art and moving images including in *Inflexions: A Journal for Research Creation*, *MICE Magazine* and *Flash Art International*.

Alexandre St-Onge

Être ce n'est pas nécessairement être perçu

In this performance-lecture, the performative body's transformation through its aural, textual, and visual mediation is the core from which stems the question of the heuristic potential of a relationship that is hospitable to the emergence of independent beings constituting the basis of artistic process. Considering that causes and ideas are often elusive or mysterious, an understanding of the actual relationship between things is essential to discovering conceptual entities that exceed all primary intentions. Focusing on relationships rather than on essence involves a transformative process that guarantees future hospitality, since the loss of the source encourages mental emancipation.

Alexandre St-Onge (Québec) is an interdisciplinary artist who is very active on the Canadian and international art scene. His work explores how the performative body transforms itself through sound, textual and visual mediations. He holds a PhD in Études et pratiques des arts from the Université du Québec à Montréal, and teaches at the École d'art de l'Université Laval. The notion of creativity as a pragmatic approach to the ungraspable is at the core of his research.

David Zerbib

Événement performantiel et condition performative. La performance immergée dans le régime de la performativité

If there is one question that emerges about contemporary performance, it is certainly its paradoxical immersion into a system of generalized performativity that defines not only the field of art as a whole, but also the common operation of culture and information, a fortiori through its digital existence. The disruptive functioning performance had once introduced into an art world regulated by the principles of representation thus loses much of its effectiveness. What will become of the active principle of performance that has dissolved into a performative condition that defines the standard dominant symbolic, technical and material order?

David Zerbib (Paris) is a lecturer in Philosophy of Art at HEAD – Genève (Haute école d'art et de design). His research in the field of aesthetics focuses on issues of performance and performativity in contemporary art, and proposes strategies for the extension of the analysis of forms in artistic practice through the concept of “format.”

EMERGE est une coproduction du Musée d'art contemporain de Montréal, du Goethe-Institut de Montréal et du Consulat général de France à Québec en tant que membres du cluster montréalais d'instituts culturels des pays membres de l'Union européenne EUNIC (European National Institutes for Culture) avec l'Istituto Italiano di Cultura de Montréal et l'Ambassade d'Espagne à Ottawa. Le projet a bénéficié du généreux soutien du Fonds franco-allemand, du Conseil des arts et des lettres du Québec, du Consulat général de Suisse et de l'Ambassade de Norvège.

EUNIC est le réseau d'instituts culturels des pays membres de l'Union européenne. Créé en 2006, le "European National Institutes for Culture" (*EUNIC*) compte 27 membres issus de 23 pays, agissant dans plus de 150 pays et au moyen de plus de 2 000 regroupements d'institutions culturelles (clusters). Ces clusters œuvrent au développement des arts, des langues, des actions envers la jeunesse, des sciences, du dialogue interculturel et de l'innovation. Les membres du réseau *EUNIC* sont reconnus par la communauté internationale pour leur rôle moteur en matière de développement culturel. eunicglobal.eu



Partners

EMERGE is a co-production of the Musée d'art contemporain de Montréal, the Goethe-Institut in Montréal and the Consulat général de France à Québec as members of the Montréal cluster of cultural institutes of member countries in the European National Institutes for Culture (EUNIC), along with the Istituto Italiano di Cultura Montréal and the Embassy of Spain in Ottawa. The project received generous support from the Franco-German Fund, the Conseil des arts et des lettres du Québec, the Consulate General of Switzerland and the Royal Norwegian Embassy.

Situé au cœur du Quartier des spectacles, le Musée d'art contemporain de Montréal fait vibrer l'art actuel au centre de la vie montréalaise et québécoise depuis plus de cinquante ans. Lieu vivant, le MAC assure la rencontre entre les artistes locaux et internationaux, leurs œuvres et un public toujours plus vaste; lieu de découvertes, le Musée propose aux visiteurs des expériences sans cesse renouvelées, souvent inattendues et saisissantes. Expositions, performances artistiques et événements festifs, le MAC est une fenêtre ouverte sur mille expressions d'avant-garde qui font rayonner l'art dans la ville et dans le monde. macm.org

Musée d'art contemporain de Montréal

Musée d'art contemporain de Montréal

Located in the heart of the Quartier des Spectacles, the Musée d'art contemporain de Montréal makes today's art a vital part of Montréal and Québec life. For more than fifty years, this vibrant museum has brought together local and international artists, their works and an ever growing public. It is a place of discovery, offering visitors experiences that are continually changing and new, and often unexpected and stirring. Through its exhibitions, artistic performances and festive events, the MAC provides a window onto a myriad of avant-garde expressions that spread the reach of art throughout the city and beyond. macm.org