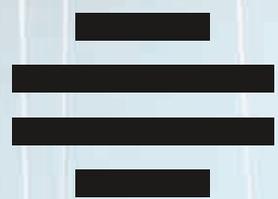


Magazine of the
Musée d'art contemporain
de Montréal

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Fall 2020 – Winter 2021

 **MAC**





EDITORIAL

John Zeppetelli
Director and Chief Curator

A disorienting and almost unbelievable spring—when the reality of the global pandemic set in—gave way to a seemingly calmer, more resigned summer. But at the same time, we listened to powerful, urgent and widespread calls for social justice and for our institutions to better reflect the diversity of our milieu. The demonstrations following the violent death of George Floyd, and more recently the multiple shooting of Jacob Blake in front of his own children, continue. We are setting out to better understand systemic racism and what we can do within our own culture to address it.

The devastating explosion in a beleaguered Beirut on August 4 shook an already rattled world. As I write, apocalyptic wildfires darken the skies with ash in embattled Portland and large swathes of the West Coast. Should I even mention the U.S. election in November? In Québec, the cultural community has been shaken by numerous allegations of misconduct and abuse of power. As art and life are inextricably interwoven, institutions like ours are under considerable pressure, sometimes from differing viewpoints, to respond to societal concerns and problems. We try to align our institutional values with corresponding actions in sometimes very complex situations.

While I understand the phenomenon of calling out reprehensible behaviour on social media as a legitimate, though sometimes regrettable, tactic at this historical juncture—with many brave voices coming forward—I also have very serious questions about the implications and potential abuses of this platform. How to react appropriately when a situation is ambivalent and not entirely clear? This is a very fraught and convoluted issue that deserves more nuanced ethical and legal attention.

I wish to simply reiterate the MAC's belief in the absolute equality of all people, of all gender identities and expressions, of all races and creeds, and that the abuse of power, violence and coercion cannot be tolerated. My management team and I work actively to ensure a safe and respectful environment for our staff, for the artists whose work we present and collect, and for our public. We also acknowledge the need to better reflect the diversity of our communities in our staff, governing bodies, programming and collections, and we are striving diligently to put in place measures to achieve this. I am also working with my teams to advance a conversation, across a range of social vectors, on the pressing issue of gender equality and the abuse of power in this age of digital relationships and online social existence.

Since the lockdown in March, we have retooled, and hosted a number of online events, as a familiar but now newly relevant platform for content dissemination revealed itself. Some highlights included exclusive performance documentation of both Ragnar Kjartansson and Ryoji Ikeda's brilliant works premiered at the MAC, a new, commissioned, live

dance performance by Marie Chouinard, *Jardin de sculptures éphémères - acte 1*, as well as conversations with Montréal museum directors and the great Los Angeles-based artist Edgar Arceneaux. The COVID crisis will have a significant impact on our ways of working for years to come.

With a reopened museum, we're now totally focused on filling every available gallery space with exciting and compelling works. Bringing together over thirty local Montréal artists, the much-anticipated group show *La machine qui enseignait des airs aux oiseaux*, beginning in October, illustrates how the central concept of "embodied language" unfolds in an array of diverse practices. This celebration is very much in line with our supportive response to our fragilized local art community: this year, the MAC's entire acquisition budget is devoted to works by artists who choose to live and work in Québec.

Later in the month we're honoured to present acclaimed Ghanaian-British artist John Akomfrah's magisterial post-colonial meditation on maritime beauty and terror, *Vertigo Sea*. This exciting three-screen archival work is followed in November by Berlin-based, Canadian artist Jeremy Shaw's immersive seven-screen para-scientific narrative on belief systems, neuroscientific research and rapture, *Phase Shifting Index*. And finally, a collection exhibition of new acquisitions, including many wonderful works very recently integrated under our *I support local art* initiative, will go on display—without languishing in our storage until an appropriate time or opportunity arises, as clearly *now is the time*.



Photo: John Londrino

Mara Eagle
Théâtre de l'inconnu
(image from the video), 2019
Video installation: two-channel video, colour, sound, 13 min; inflatable element, foam, textile
Overall dimensions variable
Courtesy the artist

Cover
Yen-Chao Lin
The Eroding Garden (detail), 2019
Installation: copper, enamel, stainless steel, porcelain, hand-forged steel, 22k gold leaf, plaster
400 x 400 x 600 cm (overall)
Courtesy the artist

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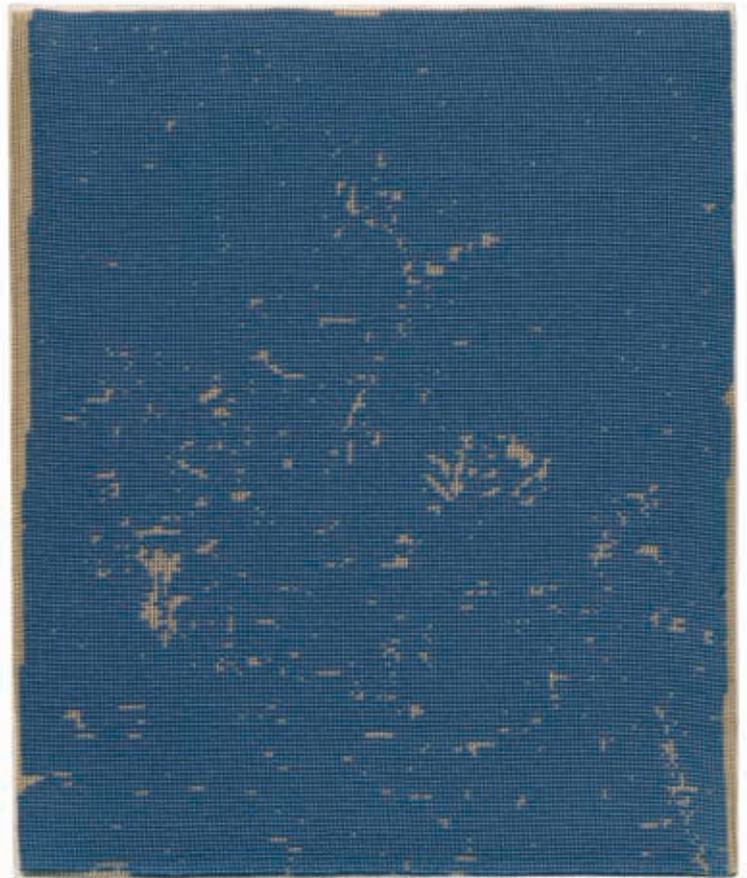
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LA MACHINE QUI ENSEIGNAIT DES AIRS AUX OISEAUX

Mark Lanctôt and François LeTourneux
Curators

When we began deliberating the ideas that gave rise to this exhibition, the Musée was getting ready to close for major renovations. In preparation for that eventuality, we wanted to develop a thematic thread that would provide us with a framework for programming at a temporary MAC and that would draw upon local practices.



At that time, we were exploring a series of ideas that are fairly widely discussed in the cultural field and that essentially concern an expanded notion of language, not merely as a conceptual vector—except when its materiality also becomes a source of meaning—but, more importantly, the way language is rooted in gestures and the body.

We focused particular attention on the various ways the embodiment of language can serve to transmit and translate knowledge, memories and affects. We were also interested in the role of empathy in these processes of transmission and translation. How does the language of the body speak today? What does it say about our relationships, about recent transformations of intersubjectivity?

How, finally, in a world rendered precarious and dematerialized by the hegemony of neoliberalism, can the “plasticity” of subjectivity (its capacity

for being shaped by history and for assuming new forms) be observed in the materiality of artworks, on the very borderline between corporality and technical devices?

In our desire to put these questions to the test, we expanded our network of partners (visual artists, researchers, writers, musicians and other stakeholders), held numerous meetings and sometimes even extended this research outside Montréal (and to a more distant past), amassing considerable documentation in the process.

The postponement of the museum’s renovations led us to contemplate presenting this research in our galleries in the form of a single exhibition. While this concentration of components made the project more event-focused, the exhibition was never intended to be a “snapshot” of the current art scene, as the triennials held at the Musée in 2008 and 2011 were.

It is the result of what we hoped was an organic process: some of the practices we looked at approached the questions we were asking in an especially interesting way; among those, a particular subgroup developed a more precise and coherent conversation, which we explored through a more in-depth study of their relationship. One last subgroup then took shape, made up of artists who had never (or seldom) exhibited at the Musée, thereby giving *La machine qui enseignait des airs aux oiseaux* its final form.

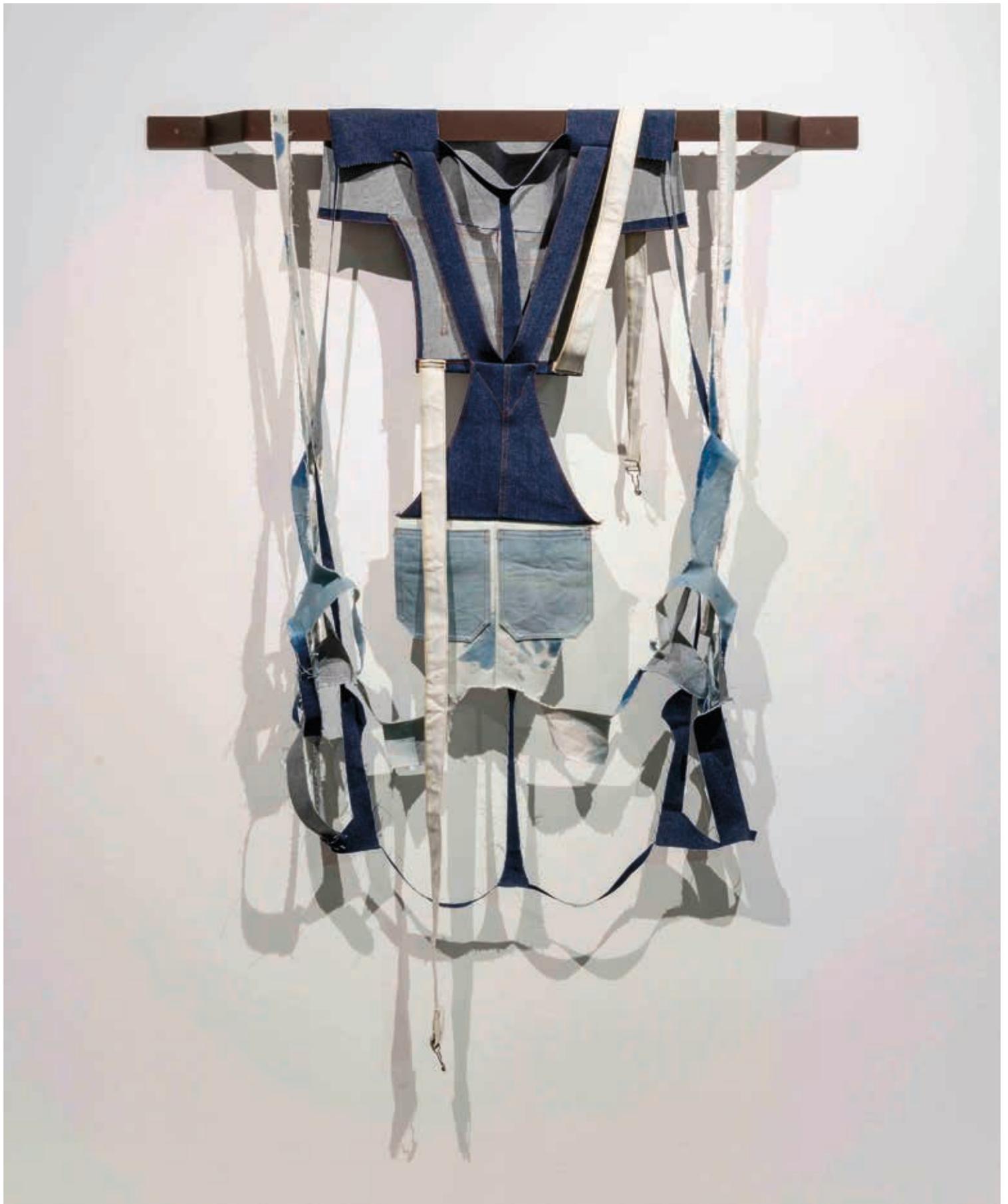
Since then, the world has changed rapidly and profoundly. The questions we were asking about the language of the body and materiality took on greater prominence: what does the co-presence of bodies mean when they are in the grip of a global epidemic and find themselves confined and separated from one another? How do bodies isolated in this fashion, alienated by a climate

Rosika Desnoyers
After Jan Vermeer, The Lacemaker (c. 1669–1670), 2008
Wool on canvas
45.5 × 37.1 cm and 46.2 × 37.8 cm
Courtesy the artist

Trevor Baird
Inside the Actor's Studio (I-V) (detail), 2020
Installation: plaster, glaze, stain, underglaze,
porcelain, wooden structure
136 × 100 × 700 cm (overall)
Courtesy the artist and Projet Pangée
Photo: Michelle Bui



LA MACHINE QUI ENSEIGNAIT DES AIRS AUX OISEAUX



Karen Kraven

Chlorine, 2020

Denim, thread, buckles, steel bracket

140 × 111.8 cm (approx.)

Courtesy the artist and Bradley Ertaskiran

Photo: Blaine Campbell

Isuma

"Heading Home" (still from the video

One Day in the Life of Noah Piugattuk, 2019)

Video installation: 4K digital video, colour, sound, 112 min;

monitors, MDF structure

Courtesy Isuma Distribution International



of violent political polarization (one that is witnessing the resurgence of movements such as Black Lives Matter and #MeToo), communicate as *bodies*, at a time when language is quickly migrating into the echo chambers of digital dematerialization?

This reality and its impact on our practices also shed light, retrospectively, on the selection of works. Most of these do indeed reveal a deeper sense of time and attentiveness, a perceptible immediacy of the experiencing of material and of bodies, in which responses to the language crisis are clearly inscribed.

The exhibition sets the stage for tangible objects, some of which borrow as much from craft or industrial modes of production as from post-minimalist and conceptual aesthetic traditions. The corporal and performative character of these objects does not rely so much on a kind of neo-expressionism or expressive theatricality (whether supported by experiential immersive technologies or not) as on investigating the *traces* of language.

Many works in the exhibition rely on traditional technical devices, for example, ranging from the analog to the newly obsolete. Numerous instances of abstraction, repetition and permutation allude to the long history of manual labour, as well as to the more recent history of embodied mechanization. Throughout the exhibition, a number of inter-

medial and/or indexical procedures (photo-mechanical or corporal prints, moulds, overlays) accompany the transmission of affects and knowledge between bodies and objects.

For the attentive viewer, these works give concrete, visible shape to complex forms of translation. Language opens up onto worlds: many works point in the direction of thresholds, intersections and interfaces. The transition from one state to another, from one space to another, and from one subjectivity to another, gives rise to variable states of plasticity. In the face of contemporary crises and the hardening of communication, these forms of language imagine new modes of coexistence and interpenetration of bodies and environments.

Language's function as an interface inhabits the surfaces of architecture, objects and material culture (advertising, industrial packaging), as well as that of the body—as may be observed, for example, from the interest shown by many artists in textiles and ornaments. Fabric can suggest, protect, reveal or conceal the body; it can also activate it, situate it within a historical context, enable it to transmit signs of belonging to one or more identities.

Textility and weaving underlie the forms of language that determine the ways in which we relate to one another: the language of the body serves

to contain, infiltrate or let go. It alternates between opacity and transparency. Cutting and sewing arrangements can allude to forced relationships as much as to intimacy and reparation. Actions of covering and wrapping simultaneously connote forgetting, repression or increasing strength.

Language lives by weaving its way through a succession of "filters": bodies, materials, technical devices. In the course of our research, we were somewhat surprised to learn of the existence of an old musical instrument called the serinette, which, although far removed from our contemporary sensibility, nonetheless encapsulates the particularly paradoxical and difficult nature of this intermeshing.

The serinette, which looks like a small barrel organ, was used to teach certain tunes to birds (typically, to canaries). A close relative of the barrel or crank organ, it originated among the European aristocracy of the eighteenth century and was closely associated with the growing popularity of automatons and debates on the relationship between humans and machines, at a time that also saw the rapid expansion of capitalism, violently globalized through colonization.

The questions we asked ourselves when laying the groundwork for this exhibition reflect the deep mark that history has left on the social body.

LA MACHINE QUI ENSEIGNAIT DES AIRS AUX OISEAUX

Kelly Jazvac
Smocking (Forehead), 2017
Salvaged billboard, thread, Velcro
122 cm x 168 cm x 10 cm
Courtesy the artist
Photo: Toni Hafkenscheid

The works we selected revisit these questions, while further developing and fine-tuning the original premises—all the while making them more pointedly individual because, even though they speak to us of long, collective histories, with considerable cultural and political repercussions, they remain as complex and singular in the answers they yield as the individual bodies that accompanied them.

These works have their own specific logic, their own way of revealing themselves and pointing toward one another (which we have attempted to follow by minimizing their compartmentalization in the galleries), their own way of creating networks of correspondences that are often stronger than those we may have initially presumed. We hope these networks will find a sympathetic echo in the way visitors perceive them, at this unique time in our history.



Walter Scott
Where is the Poison, 2019
Acrylic, ink, colour pencil, collage on paper
48.26 x 40.64 cm
Collection of Andrea Kim, Toronto
Photo: courtesy Cooper Cole gallery, Toronto

Isabelle Pauwels
Kayfables (production still), 2020
Video installation: HD video, colour, sound, approx. 30 min;
structure, miscellaneous
Courtesy the artist

ARTISTS:

Vikky Alexander, Trevor Baird, Thomas Bégin, Simon Belleau, Scott Benesiinaabandan, Sandeep Bhagwati, Jacques Bilodeau, Rosika Desnoyers, Mara Eagle, Surabhi Ghosh, Carla Hemlock, Kristan Horton, Sheena Hoszko, Isuma, Kelly Jazvac, Kite, Moridja Kitenge Banza, Karen Kraven, Marlon Kroll, Nicolas Lachance, Yen-Chao Lin, Anne Low, Luanne Martineau, Manuel Mathieu, N.E. Thing Co., Jérôme Nadeau, Isabelle Pauwels, Guillaume Adjutor Provost, Walter Scott, Erin Shirreff, Eve Tagny, Samuel Walker, Nico Williams, Thea Yabut.



With a series of conversations with the artists, hosted by Daisy Desrosiers, and *chorus, talk through life*, a film program presented by Ronald Rose-Antoinette, including works by Denise F. da Silva and Arjuna Neuman, Esery Mondesir, Darlene Naponse, Jamilah Sabur, Kengné Tégua and Suné Woods. www.macm.org

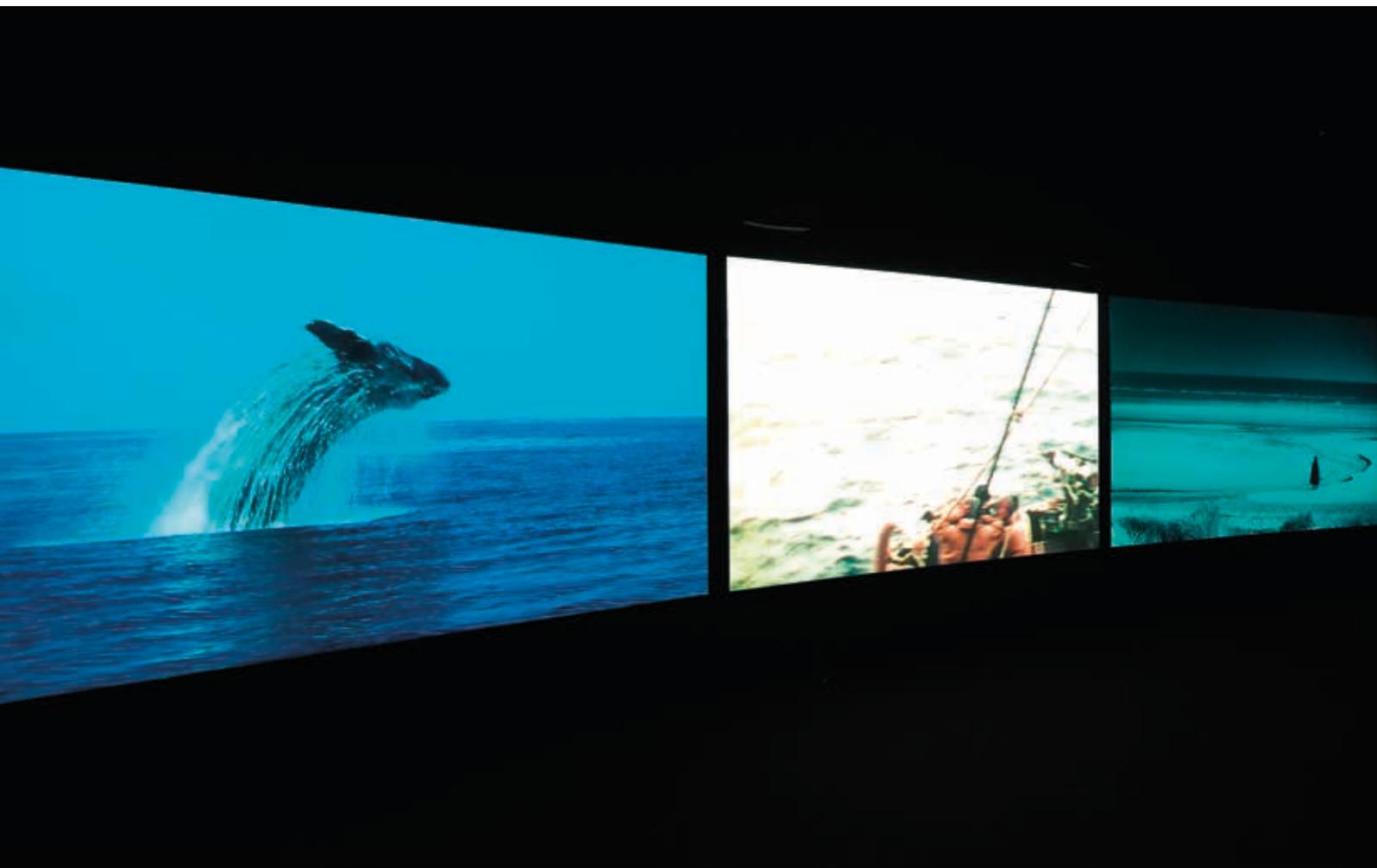
The exhibition is accompanied by an extensively illustrated, 286-page publication edited by Mark Lanctôt and François LeTourneux, and containing an essay by Krista Lynes, short texts by Nicole Brossard, Marie-Andrée Gill, Rawi Hage, Symon Henry, Joana Joachim, Michael Nardone, Madeleine Thien, Maude Veilleux and Jacob Wren, and a 44-page compilation, by Raymond Boisjoly, of excerpts from texts by Maya Deren, Jeanne Favret-Saada, Branden Hookway, Alfred Jarry, Catherine Malabou, Ferdinand de Saussure and Michel Serres.

JOHN AKOMFRAH

VERTIGO SEA

Lesley Johnstone
Curator

John Akomfrah's three-channel video installation *Vertigo Sea*, 2015, is at once devastatingly beautiful, heart-wrenching and incredibly timely. Composed of excerpts from films and television programs drawn primarily from the archives of the BBC natural history unit, along with staged footage shot by Akomfrah, it weaves together multiple narratives that portray the ocean as a site of terror and of beauty.



Vertigo Sea juxtaposes powerful scenes of the whale hunt off the shores of Newfoundland; polar bear hunting on Arctic ice flows; kilometre-long schools of fish and plankton; views of the predatory instincts of all forms of marine life; but also black bodies aligned in the hold of a slave ship; Vietnamese boat people fleeing their country; political prisoners being cast into the sea; and the all too common sight of refugees floating in makeshift vessels. Many of these images are familiar to us, we can identify their historical and geographical references, we recognize the stories behind them. And yet, their proximity one to the other with no

apparent correspondence across three screens, and over the 48 minutes the work runs, produces a vertiginous effect.

The fictional tableaux that intersperse the work “animate” Akomfrah’s conception of Romanticism, both as an art movement and as a philosophical treatise. The artist directly references the seascapes of J.M.W. Turner, Théodore Géricault’s *The Raft of the Medusa* (1818–1819) and the sublime landscapes of Caspar David Friedrich, while fragments of texts from Ralph Waldo Emerson, Herman Melville’s *Moby Dick* (1851), Virginia Woolf’s *The Waves* (1931) and Heathcote Williams’ poem *Whale*

Nation (1988) function as intertitles. Further, Akomfrah tells the incredible story of Olaudah Equiano (about 1745–1797), a freed slave from the Kingdom of Benin, who became a British abolitionist, sea merchant and Arctic explorer.

In this complex and highly compelling video installation, the sea is the theatre where multiple (hi)stories come together. The artist deliberately and explicitly implicates the viewer, not only in our collective responsibilities, but also in the creation of new meanings.

John Akomfrah was born in Accra, Ghana in 1957, and lives and works in London. He is an artist and filmmaker whose works are characterized by their investigations into memory, postcolonialism, temporality and aesthetics, and often explore the experiences of migrant diasporas globally. Akomfrah co-founded the influential Black Audio Film Collective in London in 1982, alongside the artists David Lawson and Lina Gopaul, who he continues to collaborate with today.

Akomfrah has had numerous solo exhibitions, including at the Seattle Art Museum, Seattle, Washington (2020); Secession, Vienna, Austria (2020); BALTIC, Gateshead, U.K. (2019); ICA Boston, Massachusetts (2019); Museu Coleção Berardo, Lisbon, Portugal (2018); New Museum, New York (2018); Bildmuseet, Umeå University, Sweden (2015, 2018); SFMOMA, San Francisco, California (2018); and Museo Nacional Thyssen-Bornemisza, Madrid, Spain (2018). His participation in international group shows includes: Ghana Pavilion, 58th Venice Biennale (2019); *Strange Days: Memories of the Future*, New Museum, New York / The Store X, London (2018); Prospect 4, New Orleans, Louisiana (2017); *Restless Earth, Unfinished Conversations*, Museum of Modern Art, New York (2017); *All the World's Futures*, 56th Venice Biennale (2015); and *The Unfinished Conversation*, The Power Plant, Toronto (2015). He has also been featured in many international film festivals, such as Sundance Film Festival, Utah (2013 and 2011) and Toronto International Film Festival (2012). He was awarded the Artes Mundi Prize in 2017.

John Akomfrah

***Vertigo Sea*, 2015**

Three-channel HD digital video installation, 7.1 sound
48 min 30 s

National Gallery of Canada, Ottawa

© Smoking Dogs Films

Courtesy Smoking Dogs Films and Lisson Gallery



JEREMY SHAW

PHASE SHIFTING INDEX

John Zeppetelli
Curator



After acquiring three wonderful works for the collection from Jeremy Shaw's series *Toward Universal Pattern Recognition*, consisting of archival images that feature various subjects experiencing states of spiritual, hedonistic or technological ecstasy, and are framed under precisely fabricated prismatic lenses that refract and distort specific areas of the image, the Musée is now thrilled to follow up with a major new work, and a related project, by the Vancouver-born, Berlin-based artist: *Phase Shifting Index*.

A vast, immersive, seven-channel video installation—the culmination of the artist's work of the last few years—*Phase Shifting Index* is a rapturous, para-scientific reverie of enormous intellectual and artistic ambition. Like an anthropological assessment from a distant future, a narrator retrospectively comments on the emergence of baffling new realities on seven screens that display what appear to be archival documents of various movement-based groups dating from the 1960s to the 1990s, shown in their corresponding twentieth-century media formats, from 16-mm film to VHS and Hi 8 video.

The cathartic and ritualized movements performed on the independent but simultaneously playing screens, which you can experience either individually or more collectively from a raised platform, each suggest unique cultures, with belief systems that formed around their aspirations of inducing parallel realities through movement.

Shaw subverts the trust we have in the truthfulness conferred by documentary strategies, thereby hijacking the viewers and transporting them to uncharted artistic and sensorial territory, while exploring how altered states and embodied corporeal practices also alter our perception of time. The work seems to explore the gap between the timeless notion of transcendence and the scientific attempts to explain, locate and define it.

Beautifully combining staged documentary, choreography, evocations of spiritual practices, neuroscientific research, drug-induced psychedelic revelations, club subcultures, visual effects, music and alternative movement therapies, the screens conspire in an intriguing narrative that unfolds skillfully and inexorably into thrilling chaos, while it builds forcefully to an inevitable, yet surprising, "trans-temporal" synchronized collective ecstasy—with all the subjects on all the screens performing the same hypnotic dance. A breathtaking glimpse of rapture.

Born in Vancouver, B.C., in 1977, Jeremy Shaw initially developed a visual arts practice alongside his work as a musician, under the name of Circlesquare. After graduating from the Emily Carr Institute of Art and Design in Vancouver, he moved to Berlin and consolidated his process by bringing together his visual and acoustic research. Known for his works with hypnotic content, such as *The Quickeners* (2014) and *Variation FQ* (2013), Shaw explores drug-induced transcendental experiences, science, art, music and religious ecstasy.

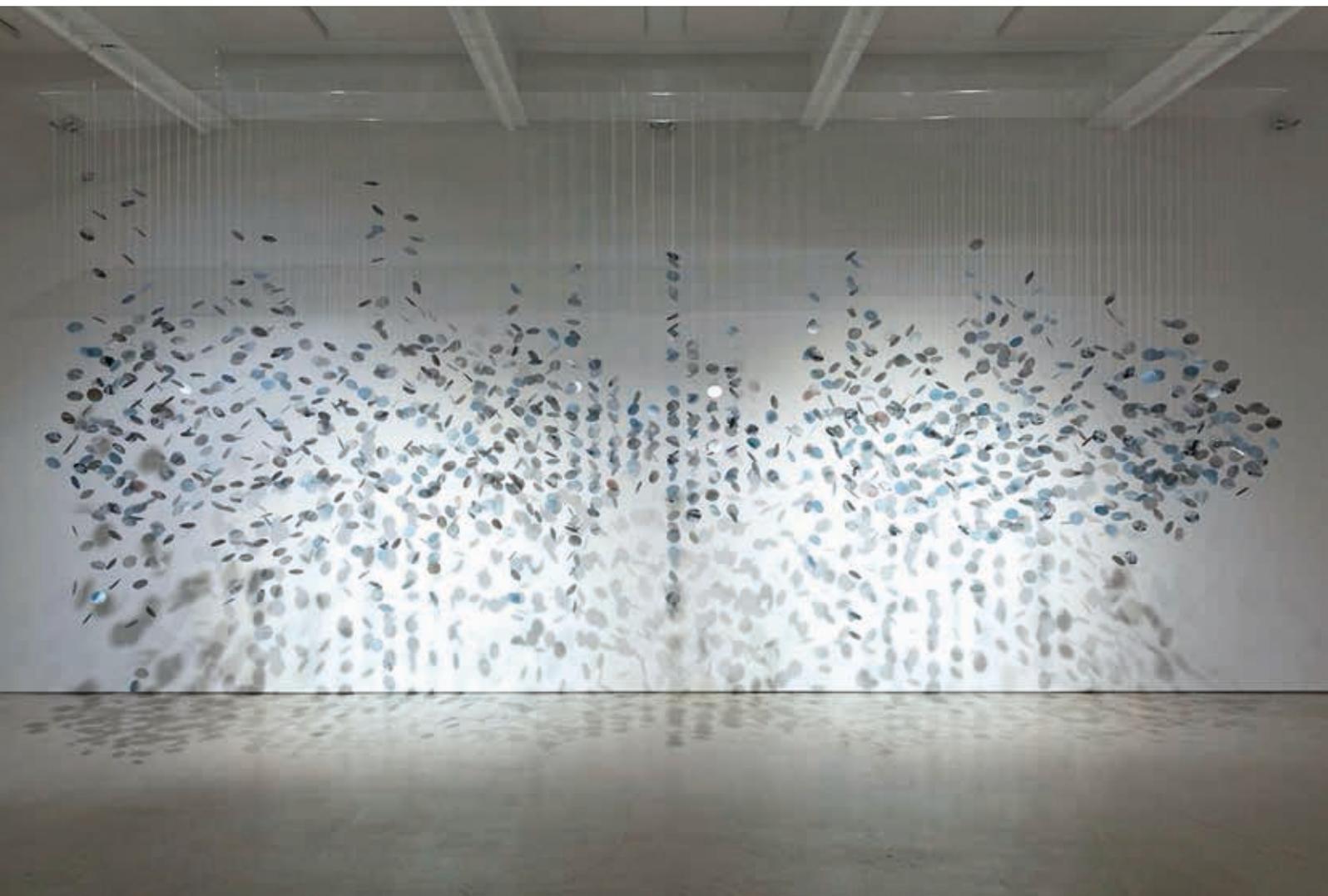
The winner of the 2016 Sobey Art Award, he has presented his work in various museums, including Tate Modern, London (2018), Kunstverein Hamburg (2018) and MoMA PS1, New York (2011). He has taken part in a number of group shows, notably at the Museo nazionale delle arti del XXI secolo, Rome (2019), Haus der Kunst, Munich (2018), Kunsthalle Wien, Vienna (2017), National Gallery of Canada, Ottawa (2016), Witte de With Center for Contemporary Art, Rotterdam (2016, 2011), Modern Art Museum of Tokyo (2015), Stedelijk Museum, Amsterdam (2013), Kunst-Werke Institute for Contemporary Art, Berlin (2012) and Palais de Tokyo, Paris (2012). He has also participated in various international events, including the 57th Venice Biennale (2017), Manifesta 11, Zurich (2016) and the 12th Biennale de Lyon (2013). *Phase Shifting Index*, Shaw's first monographic exhibition in France, was presented at the Centre Pompidou, Paris, in 2020. The MAC is the only Canadian stop on the show's international tour.

Jeremy Shaw
Phase Shifting Index, 2020
Seven-channel video installation, colour, sound
Installation view at the Centre Pompidou, Paris
Courtesy the artist and König Galerie Berlin, London and Tokyo
Photo: Timo Ohler

DES HORIZONS D'ATTENTE

RECENT ACQUISITIONS ON EXHIBIT

Last March, a few days after an acquisition committee meeting at which we recommended the purchase of several exceptional works—including the photograph *Body Camera in Lake* by Andrea Szilasi, the sculpture *Occasional Work* by Marie-Michelle Deschamps, Kapwani Kiwanga's *Jalousie* and Zanele Muholi's self-portrait *Qhamukile, Mauritius*, which will be among the new acquisitions on display at the Musée starting in November—we abruptly entered a new paradigm. Deeply scarred by structural pathologies from which it has not managed to heal, our humanity is living through several interconnected crises at once. It is urgent that we reinforce the mechanisms of our resilience and each take action so that these events become accelerators of positive change toward a new equilibrium between environmental ecology, social ecology and mental ecology, as Félix Guattari put it so well.



Anne-Marie Proulx
Uepeshekat (Les falaises se rapprochent), 2018
Photograph, 3/5
38 x 50 cm (framed)
Detail of the installation *Les falaises se rapprochent, en conversation avec Mathias Mark*, 2017–2020
Set made up of 9 elements, variable dimensions
Collection of the Musée d'art contemporain de Montréal
Courtesy the artist

Cindy Dumais
Dialogue III: Regarde le miroir, 2016–2017
Installation
5 elements, print on Plexiglas, ink on paper, wood, LED light
150 x 140 cm
Collection of the Musée d'art contemporain de Montréal
Photo: Jean Michaël Seminaro

Marie-Eve Beaupré
Curator of the Collection

We at the Musée, like people everywhere else, have had to invent new ways of working and collaborating. Our collection came into being through the vision of a community determined to include contemporary art from every period; accordingly, it had to continue to reflect the profound, rapid transformations we are experiencing. We have chosen to pursue collection development, with the view that a social institution must, first and foremost, be at the service of the community that surrounds it. We made the decision to devote all of our acquisition budget to the purchase of works by artists active in Québec. Our contribution may be modest, but it is nonetheless significant in the history of the Musée.

To remain attuned to artistic ecosystems in Québec, we have opted for a rhizomatic form of consultations. Many invaluable suggestions have been generously shared by colleagues. I would like to thank them all, as well as those who will continue to fuel our deliberations over the year. Further, the MAC has reaffirmed the importance of strengthening the representation of Québec's cultural diversity in its collection, of paying close attention to active practices outside Montréal and of respecting gender parity.

In the spring, as part of a collaboration with the Papier Art Fair, we acquired works by three brilliant artists: Laurence Veri, Jinyoung Kim and Lorna Bauer. Since then, we have kept up our research and consultations, which have enabled us thus far to acquire visionary works produced by Abbas Akhavan, Marie-Claire Blais, Julien Boily, Hannah Claus, Dayna Danger, Cindy Dumais, Caroline Gagné, Yan Giguère, Margaret Haines, Moridja Kitenge Banza, Luce Meunier, Dawit L. Petros, Anne-Marie Proulx, Andrée-Anne Roussel and Samuel St-Aubin, Guillaume Simoneau and Jackson Slattery. In order for the history of the Musée collection to remain a narrative that is open to its time, we will continue to channel our energies in this direction.



Hannah Claus
chant pour l'eau [Kinosipi], 2019
Installation; UV-resistant digital print on Jetview transparent film, thread, PVA glue, acrylic
609 x 335 x 46 cm
Collection of the Musée d'art contemporain de Montréal
Photo: Paul Litherland / Installation view of the exhibition *De tabac et de foin d'odeur. Là où sont nos rêves*, presented at the Musée d'art de Joliette from February 2 to May 5, 2019.

EN FAMILLE AT THE MAC

In its wide-open exhibition galleries and light-filled art workshops, the MAC offers you an opportunity to enjoy a unique artistic experience as a family. Comprising a tour of the exhibitions and activities for visual expression, this program will open up new horizons to you.

Rest assured that we will be complying with all of the government's public health measures. Each family group will have its own time slot and an exclusive space for creating, and will be accompanied by a mediator throughout the activities. For that reason, it is essential to arrive at the scheduled time.

Schedule: Saturday by reservation

Family group A: 10 a.m. to 12 p.m.

Family group B: 10:30 a.m. to 12:30 p.m.

Family group C: 1 p.m. to 3 p.m.

Family group D: 1:30 p.m. to 3:30 p.m.

Maximum eight participants per family group*

*Group of people living at the same address.

At least one adult per family group must be present.

Fees

- Free for MACarte members
- Educational activities are included in the regular price of admission (free for children under 12).
- En famille at the MAC is intended for children age 4 and up.

Reservations and information

514-847-6253 or reservation.education@macm.org

Reservations must be made at least one week in advance.

WORKSHOPS RELATED TO THE EXHIBITION

LA MACHINE QUI ENSEIGNAIT DES AIRS AUX OISEAUX

EVOLVING INSPIRATION

October 24 and 31, November 7, 14, 21 and 28, and December 5, 2020

"Inspiration is ever evolving, since I experience new things. What I experience, what I read, what I study, what I listen to, the encounters I have—I integrate all that into my work. The key is to remain open to the world and to let it seep into you."

This quotation from the artist Manuel Mathieu encapsulates the creative challenge you'll be offered in this workshop: the inspiration of the present moment will direct the work. In producing your project, you can incorporate elements you've seen, read or heard on your visit to the exhibition *La machine qui enseignait des airs aux oiseaux*.

FANTASTICAL SPACES

December 19, 2020, and January 9, 16, 23 and 30, and February 6, 2021

Green Leaf Ceiling, 2017, by Vikky Alexander, will open up a world of full of mystery. Inspired by this work in the exhibition *La machine qui enseignait des airs aux oiseaux*, you'll make collages out of fragments of assorted images: elements from nature, wallpaper, coloured textures... Your compositions will reveal surprising perspectives. You'll never look at collage the same way!

VASES THAT BREAK THE MOULD

February 20 and 27, March 13, 20 and 27, and April 3, 2021

Imagine vases on which you can improvise with collage, paint, image transfer, print and drawing. That's the spirit in which you'll explore surprising artistic possibilities. This workshop is inspired by Trevor Baird's *Inside the Actor's Studio (I-V)*, 2020, which you can see in the exhibition *La machine qui enseignait des airs aux oiseaux*.

EN FAMILLE AT THE MAC (CONT'D)

WORKSHOP RELATED TO A WORK IN THE COLLECTION

TREMBLING TULIPS

April 17 and 24, and May 1, 8, 15, 22 and 29, 2021

This coming spring, the tables at the Musée workshops will start acting fidgety. We'll improvise doodle-like drawings of fragments of tulips, but because of the instability of our work surface, the lines we draw will be a little crooked, awkwardly altered. These subtle distortions will make our sketches utterly original. Through a simple process, our drawn lines will then be turned into reliefs. Finally, we'll use a roller to paint the entire composition a single colour. For this project, we'll take our inspiration from a unique wall sculpture called *Debby Lexier's Tulip Drawing*, 2008. This work from the Musée collection is the product of a novel collaboration between the artist Micah Lexier and his mother, Debby Lexier.



Photo: François Maisonneuve

GROUP ACTIVITIES

The *Workshop/Tour Combo* program offered from Wednesday to Friday is intended for all categories of visitor groups: preschool, school, college, university, professional, tourist and community.

Visit the website www.macm.org/en/education

Reservations and information: 514 847-6253

reservation.education@macm.org

WORKSHOPS RELATED TO THE EXHIBITION

LA MACHINE QUI ENSEIGNAIT DES AIRS AUX OISEAUX

EVOLVING INSPIRATION

October 23 to December 4, 2020

FANTASTICAL SPACES

December 18, 2020 to February 5, 2021

VASES THAT BREAK THE MOULD

February 19 to April 2, 2021

WORKSHOP RELATED TO A WORK IN THE COLLECTION

TREMBLING TULIPS

April 16 to June 18, 2021

ADULT WORKSHOPS

The *Creative Moments* program is offered on Tuesday afternoons. A date marked with an asterisk* indicates that the workshop will be preceded by a tour of the exhibition. Cost: \$16 per workshop.

Registration: Online ticket purchase for *Creative Moments*
<https://macm.org/en/buy-tickets/activities/creative-moments/416/>
Information: 514 847-6253 or reservation.education@macm.org

WORKSHOP RELATED TO PUBLIC ARTWORKS IN THE QUARTIER DES SPECTACLES

PACKETS OF LIGHT

October 13, 2020, from 1:30 to 4 p.m.

After observing the triptych of sculptures titled *Paquets de lumière*, 2017, by Gilles Mihalcean, presented next to the Musée in the Quartier des Spectacles, participants will be invited to create a sculpture in the round, made up of forms suggesting movement, music and their many different interpretations.

WORKSHOP RELATED TO THE EXHIBITION LA MACHINE QUI ENSEIGNAIT DES AIRS AUX OISEAUX

“THE KEY IS TO REMAIN OPEN TO THE WORLD”

(Series of five activities)

November 3*, 10, 17 and 24, 2020, and December 1, 2020, from 1:30 to 4 p.m.

This attitude of openness to new ideas, advocated by artist Manuel Mathieu, is an apt description of the program of activities you'll be offered. Every week, a new creative project will be suggested: different subjects, writings, encounters, techniques, media, processes and works will follow one another or intersect, unleashing multiple sources of inspiration.

WORKSHOP RELATED TO A WORK IN THE COLLECTION

TULIPS AND RELIEFS

(Series of three activities)

April 20 and 27, and May 4, 2021, from 1:30 to 4 p.m.

Inspired by the unique wall sculpture by Micah Lexier titled *Debby Lexier's Tulip Drawing*, 2008—part of the Musée collection—we'll produce a creative project in five steps: painting, collage, clay modelling and plaster modelling of a bas-relief which we'll paint in acrylic.

ART MEDIATORS IN THE GALLERIES

Art mediators are on hand in the galleries to answer your questions and discuss the exhibitions with you on Wednesday from 5 to 8:30 p.m. and on Sunday from 1 to 4:30 p.m.

INCLUSION IN ACTION

For any questions or comments concerning accessibility to the Musée and its educational activities, contact 514 847-6253 or inclusion@macm.org

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 education projects. This communication tool is meant to be a space for sharing thoughts about contemporary art, inspired by dialogue with visitors. Use it to pass on your impressions and visiting experiences or to ask questions.

SéminArts session on October 9, 2019 at Ellephant gallery with Christine Redfern

INTERACTIVE TOURS FOR GROUPS

The interactive tours allow visitors to discover the current exhibitions. They provide information on the works, but they are also meant to be an opportunity for meeting and discussion between the public and art mediators.

Interactive tours are offered, by reservation, for all groups: school, college, university, professional, tourist and community.



Photo: MAC

SÉMINARTS

An educational program that consists of six sessions providing an introduction to collecting contemporary art, offered in collaboration with the Claudine and Stephen Bronfman Family Foundation. SéminArts is celebrating its tenth anniversary this fall!

SéminArts fall 2020 series

In French: September 30, October 14, October 28, November 11, November 25 and December 9.

SéminArts winter 2021 series

In English: February 10, February 24, March 10, March 24, April 7, April 21.

Cost: \$225 per series; 15% off for MACarte holders
Sessions take place Wednesday evenings.

Advanced à la carte activities are also scheduled throughout the year, both in person and online.

Information and registration:

www.macm.org/en/activities-and-events/seminarts
<https://www.facebook.com/groups/Seminarts>
seminarts@macm.org
514 847-6244



Photo: Elsa Guyot

NEW APPOINTMENTS TO THE FOUNDATION BOARD OF TRUSTEES

The Fondation du MAC is pleased to name Ève Giard, Senior Vice President, Talent and Performance, Caisse de dépôt et placement du Québec, as the Chair of its Board of Trustees. The Foundation is fortunate to be able to draw on the talents of Ms. Giard, who brings strong expertise, particularly in strategic planning and institutional governance, along with her deep interest in contemporary art and culture.



A Word from the Chair of the Board

“I am honoured to be named as part of the wonderful Fondation du MAC family. The MAC is a museum that is essential to the cultural life of Montréal and the cultural life of Québec. It’s a museum that educates us, that sometimes challenges us, that opens up new horizons for us. In short, it’s a museum that always makes us think and, in these times we’re living through, that is crucial. The Foundation has an important mission to support the MAC, and so it’s with great enthusiasm that I accept my new position as the Foundation’s new Chair of the Board. As the MAC moves ahead with its major transformation project, this is a pivotal time for the Fondation du MAC, which will face many challenges in the coming years.”

Newly joining Ms. Giard are Eva Hartling, Founder and President of The Brand is Female Inc., and Nichole Anderson Bergeron, President and CEO of Business / Arts. Board member Pascal de Guise, a Partner at Blakes, is now Vice Chair of the Board. A huge thank-you to the Foundation’s entire Board of Trustees, which also includes Patrick Bibeau, Christine Boivin, Éric Bujold, Julie Couture, Marie-Josée Simard, Stéphanie Stergiotis and Debbie Zakaib, all passionate and dedicated members committed to philanthropy and helping the MAC flourish!

A WORD FROM THE EXECUTIVE DIRECTOR OF THE FONDATION DU MAC

Anne-Marie Barnard

I am very pleased to be addressing these words to you as the new Executive Director of the Fondation du MAC. Since 1983, the Foundation has worked tirelessly and with ever growing success to raise the MAC's profile and to help fund its activities through benefit events and philanthropic initiatives. This year, in particular, will be a time of renewal for the Foundation; our signature benefit events will be reconfigured to allow the Foundation to continue with its mission while ensuring the safety of everyone involved.

In today's context, Québec's artistic community needs our support more than ever. This committed vision led us to launch the "I support local art" fundraising campaign. Through this special campaign in support of Québec artists, we hope to double the MAC's acquisition budget for this year, providing direct financial support to local artists and gallerists. Doubling the budget means that the MAC's collection will be able to provide a more equitable, relevant and inclusive representation of the diversity of artistic practices in Québec. In order to achieve the greatest positive impact for our community, the MAC will focus on emerging artists, cultural and regional diversity, and gender equality. This will be a historic year of collecting for the MAC thanks to your generosity.

Please follow us on social media and visit the Foundation's website to learn more about our initiatives and to actively support the MAC.

The Fondation du MAC is honoured to be able to rely on a caring and inspiring community of volunteers, donors and partners like you. Thank you for your invaluable support!

I look forward to helping the MAC flourish with you.

I SUPPORT LOCAL ART

Artists and their collaborators need us more than ever! To support our artistic community, the MAC is intending to make 100% of this year's acquisitions locally. The MAC Foundation has launched a fundraising campaign with the goal of doubling the MAC's acquisition budget, thanks to your generous help.

MAKE A DONATION

Help us make a difference to the visual arts community.

With your support, we hope to acquire about a hundred artworks, with a special focus on emerging artists, cultural and regional diversity, and gender equality. Double the budget also means more equitable, relevant and inclusive representation of the wide range of artistic practices in Québec.

EVERY DONATION COUNTS!

macm.org/en/foundation/local-acquisitions/



**FONDATION
DU MAC**