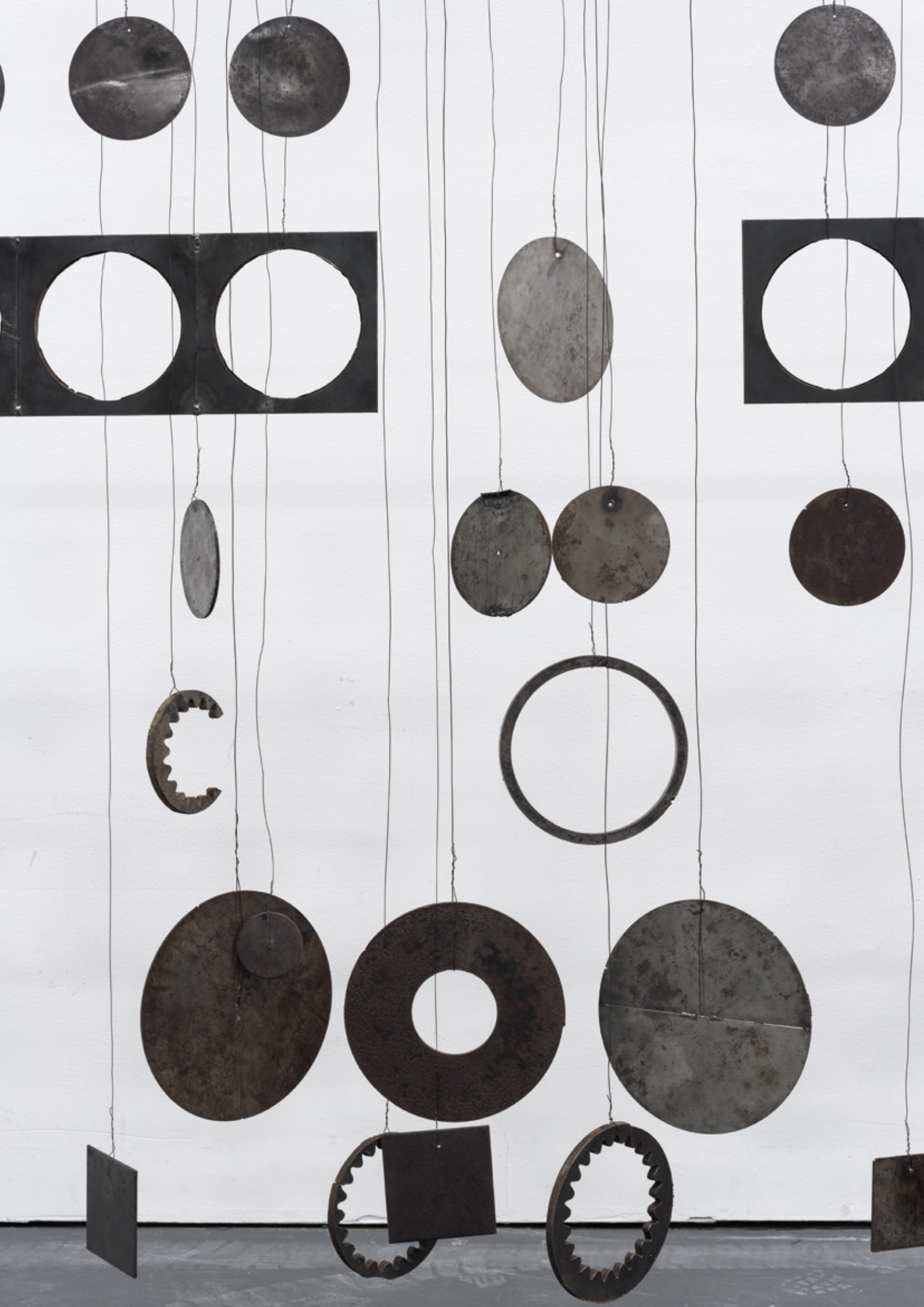


Magazine of the
Musée d'art contemporain
de Montréal

Volume 29, Number 2
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MAC





“Nothing is original. You can steal from anywhere that resonates with inspiration and fuels your imagination.” This morsel of postmodern wisdom (borrowed from Indie master Jim Jarmusch) is one among many injunctions spoken, rather improbably, by a schoolteacher to a class of seven- or eight-year-olds. This oddly thrilling scene occurs in one of the thirteen dramatic episodes projected simultaneously in Julian Rosefeldt’s breathtaking video installation *Manifesto*. A compendium of declamatory artistic statements and urgent revolutionary rhetoric, as well as a tribute to literary beauty, this ambitious work aspires to no less than being a Manifesto of manifestos.



Photo: John Londrino

The inimitable Cate Blanchett brilliantly embodies twelve very diverse characters, where every word spoken by the actor is an edited transcription of twentieth- and twenty-first-century artistic manifestos or artist statements, with the exception of the very first tone-setting screen, which includes sections from Karl Marx’s fateful ode to revolution, *The Communist Manifesto*. Historical manifestos here come to life in contemporary settings, resulting in a beautifully reimagined history lesson that straddles performance, installation and film. The work thus becomes a perfect encapsulation of one of its own quotations from Jean-Luc Godard: “It’s not where you take things from, it’s where you take them to.”

The year 2018 marks the seventieth anniversary of *Refus global*, the tempestuous anti-establishment aesthetic manifesto that marked Québec’s unofficial entry into modernity and that is still resonant today. It is fitting that we celebrate one of its major and enduring exponents, Françoise Sullivan, with an important career-spanning exhibition. Highly influential as an artist and teacher, she was one of seven women among the fifteen signatories of *Refus global*, and also contributed a beautiful text to the manifesto, “La danse et l’espoir.” Already an accomplished painter, dancer and choreographer seventy years ago, she is now considered Québec’s first multidisciplinary artist, as she forcefully explored other modes and media including immaterial performative approaches, sculpture, conceptual art and figurative painting, only to return to abstract painting since the 1990s.

These two exhibitions are tied together in a musical knot by a third, *Scores*, which gathers many of the original manifestos and historical documents quoted in Julian Rosefeldt’s video installation *Manifesto*, as well as *Refus global*. As the title suggests, the manifestos are mobilized as calls to action, where language and its performative musicality are meant to be put into motion. As the museum is about to undergo a massive transformation, and this being the last exhibition cycle in the MAC’s current building, let me quote from our seventy-year-old past to boldly announce the future:

MAKE WAY FOR MAGIC!

MAKE WAY FOR OBJECTIVE MYSTERIES!

MAKE WAY FOR LOVE!

Françoise Sullivan
Rideau sonore (detail), 1965
Steel, iron, textile
213.5 × 534.5 × 4 cm
Collection of the artist
Photo: Guy L’Heureux

Cover
Julian Rosefeldt
Manifesto, 2015
13-channel film installation,
sound, 12 × 10 min 30 s and
1 × 4 min
© Julian Rosefeldt and
VG Bild-Kunst, Bonn 2017

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FRANÇOISE SULLIVAN

Mark Lanctôt
Curator

The exhibition *Françoise Sullivan* highlights a major figure in recent Québec art history. The importance of Sullivan's place in that history derives partly from her involvement in the Automatist group. However, her artistic path is not confined to this movement that helped found Québec modernity. She has built a body of work expressed through a broad range of activities, from dance to painting, sculpture, conceptual art and writing. Indeed, as she steadfastly explored the sources of human nature over her long career, Sullivan went through successive periods of aesthetic questioning, which enabled her to play a part in the avant-garde movements that marked Québec culture in the twentieth century. We could almost think that once she masters a medium or a particular artistic approach, Sullivan feels bound to change course in order to set off in a new direction.



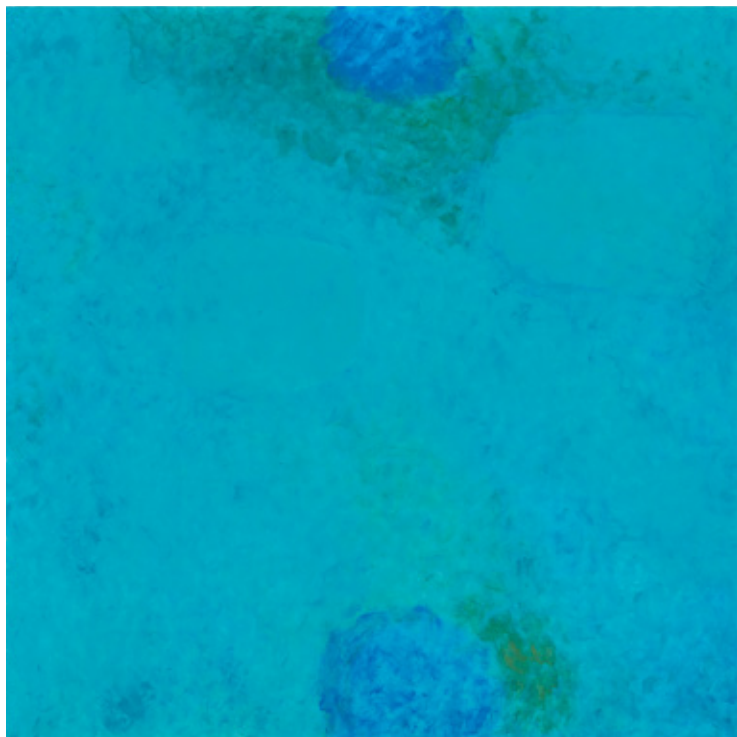
Tondo, 1981
Acrylic and polyethylene
129 × 130 cm
Collection of the Musée d'art contemporain de Montréal
Photo: Guy L'Heureux

Chute en rouge, 1966
Painted steel
210.5 × 127 × 52 cm
Collection of the Musée d'art contemporain de Montréal
Photo: Guy L'Heureux

Océan n° 16, 2005
Acrylic on canvas
152.5 × 152.5 cm
Collection of the artist
Photo: Richard-Max Tremblay

Danse dans la neige, 1948-1977
Album comprising: 17 offset prints, 1 silkscreen, texts
Performance: Françoise Sullivan
Photographs: Maurice Perron
Silkscreen: Jean Paul Riopelle
39 × 39 cm (each element)
44/50
Collection of the Musée d'art contemporain de Montréal
Photo: Richard-Max Tremblay

© Françoise Sullivan / SODRAC (2018)



This diversity is reflected in the extensive selection of works and documents assembled for this retrospective. We first take a look at Sullivan's life and art by tracing key moments—from the early 1940s, when she participated in the emergence of what would become Québec automatism, to the first decades of the 2000s. Space is reserved for the presentation of performances captured on video and others specially devised by guest artists (see the program on page 17). The exhibition, which concludes with a presentation of new works produced by Sullivan specially for this occasion, amply illustrates the versatility and depth of this figure who simultaneously absorbed and shaped her era.

The foundations of Sullivan's artistic commitment were laid in the period when, from 1940 to 1945, while she was studying at the *École des beaux-arts de Montréal*, she painted in a figurative style close to that found in the work of members of the Contemporary Arts Society (CAS) of Montréal. Having trained in classical dance at the *École Géraud Crevier*, she left Montréal and headed to New York, where she studied mainly at the Franziska Boas dance studio. On her return to Montréal, she wasted no time in sharing what she had learned during her New York stay: she organized a modern-dance recital, in collaboration with Jeanne Renaud (and other members of the Automatist group), and she gave a talk that would

become the text "La danse et l'espoir" published in *Refus global* in August 1948.

Sullivan would dedicate her career to the search for new ways of both being of her time and expressing a timeless interiority, a new universalism driven by the desire to reach beyond herself. As she then wrote, she was moving "from the inward out; from intuition and obscure feelings outward into the external matter from which art draws its form." That quest would lead, in the 1960s, to her steel and Plexiglas sculptures that convey dynamic abstract movement. This was followed, during the 1970s, by a period in which Sullivan made her first trips to Greece and Italy; and, as a member of the *Véhicule Art* artist-run centre, explored performative and "immaterial" practices associated with conceptual art. During the 1980s, she returned to painting, which would then become her preferred mode of expression: her abstract *tondos*, enhanced with found objects, were quickly followed by figurative works inspired by ancient mythology. Starting in the late 1990s, Sullivan embarked on a lengthy exploration of abstract painting that continues to this day.

Françoise Sullivan taught in the Faculty of Fine Arts at Concordia University from 1977 to 2009. Her works have been shown in Canada, the United States, France, Italy, Belgium, Germany, Denmark and Japan. She is a winner of the *Prix Paul-Émile-Borduas*, a Member of the Order of

Canada and a Knight in the *Ordre du Québec*. Her work has been featured in retrospectives at the Montreal Museum of Fine Arts and the *Musée national des beaux-arts du Québec*. In 2005, she received the Governor General's Award in Visual and Media Arts and in 2008, she was awarded the Gershon Iskowitz Prize.

In addition to fulfilling our mission to organize monographic exhibitions of a historical nature, this retrospective reveals how the contemporary aspect of certain artistic practices is not limited to the way they fit into the present moment—and illustrates how practices of the recent past can extend beyond the spirit of the time that saw them emerge. As is clearly shown by its close connection to the aesthetic trends with which it was contemporary, Sullivan's multidisciplinary work was of its time; but as the exhibition demonstrates, it would also prove to be a forerunner of the trends that followed.

JULIAN ROSEFELDT MANIFESTO

Lesley Johnstone
Curator

Julian Rosefeldt's immersive thirteen-channel film installation *Manifesto*, 2015, is a tribute to the literary power and beauty of artistic manifestos. It is a tour de force referencing architecture, film, theatre, performance and the visual arts, and employing foundational texts by the artists who shaped the history of art of the twentieth century. An artistic manifesto in itself, Rosefeldt's work juxtaposes, in equal measure, carefully constructed collages of texts with highly resonant images.



Manifesto, 2015
13-channel film installation, sound,
12 x 10 min 30 s and 1 x 4 min
Installation view at Park Avenue Armory, New York, 2016
© Julian Rosefeldt and VG Bild-Kunst, Bonn 2017
Photo: James Ewing

Manifesto, 2015

13-channel film installation, sound,
12 x 10 min 30 s and 1 x 4 min

© Julian Rosefeldt and VG Bild-Kunst, Bonn 2017

The exhibition is presented with
the support of the Goethe-Institut



Rosefeldt has edited and reassembled thirteen collages drawn from over fifty artists' manifestos written by such avant-garde groups as the Futurists, Dadaists, Fluxus, Suprematists, Situationists and Dogme 95, as well as the musings of individual artists, architects, dancers and filmmakers including Claes Oldenburg, Yvonne Rainer, Kazimir Malevich, André Breton, Elaine Sturtevant, Sol LeWitt and Jim Jarmusch. Performing this "manifesto of manifestos," while inhabiting twelve different personas—among them a choreographer, a puppeteer, an anchorwoman, a factory worker and a homeless man—Australian actor Cate Blanchett instills new dramatic life into both famous and lesser-known words in unexpected contexts.

The piece opens with a prologue, the only film in which Blanchett does not appear, and the line "all that is solid melts into air" from *The Manifesto of the Communist Party* written by Karl Marx and Friedrich Engels in 1848. Rosefeldt thus underscores the revolutionary, proletarian and political history of the manifesto, a form taken up by artists in the early twentieth century.

Each of the twelve subsequent screens presents a remarkably rich film of ten and a half minutes, in which Blanchett's versatility brings to life a host of characters. Her interpretations of the texts reveal the affirmative nature of their language, their imperative style and declamatory tone, and the repeated use of hyperbole and superlatives, while the impressive variety of accents, vocal intonations and performative deliveries imbues the texts with an unsettling emotional impact. Manifestos are of course calls to action, generally written by angry young men, and here performed by a woman.

A portrait of Berlin also emerges. Spaces of architectural interest—a high-tech laboratory, an online trading floor, a modernist villa—alongside the

backstage of a rock bar, a derelict, graffiti-covered industrial site, a bourgeois family dining room and a schoolroom—are just some of the settings Rosefeldt employs. The locations are carefully chosen to either heighten the tenor of the manifestos, as is the case with the Futurist manifestos being pronounced by a trader on the stock exchange floor, or create an absurd and humorous counterpoint, as when a schoolteacher drums the formulas of Lars Von Trier's Dogme 95 manifesto into the minds of young children. In one of the films, a garbage plant worker's drive to work becomes a trip through the architectural history of twentieth-century Berlin.

References to films abound, from Michelangelo Antonioni's *La Notte* to Stanley Kubrick's *2001: A Space Odyssey*, and Rosefeldt uses cinematographic techniques (long, slow travelling shots, bird's-eye views, drone-mounted cameras) in a masterful way. In an unexpected moment of synchronicity, Blanchett steps out of character and addresses the audience directly, reciting the manifestos in a ritualistic, prayer-like voice. This cacophony of voices startles the viewer, and thereby heightens the tension and impact embedded in the work. By breaking the fourth wall, this almost static portrait gallery allows the viewer to step inside the films, and also to register the diversity of characters Blanchett embodies.

Rosefeldt's work reveals both the performative component and the political significance of manifestos. Exploring the powerful urgency of these declarations composed with passion and conviction by artists over the last century, *Manifesto* questions whether the words and sentiments have withstood the passage of time. Can they be applied universally? How have the dynamics between politics, art and life shifted over time?

Berlin-based artist Julian Rosefeldt (born in Munich in 1965, lives and works in Berlin) is internationally renowned for his visually opulent and meticulously choreographed moving-image artworks, mostly presented as complex multi-screen installations.

Rosefeldt's works are shown internationally at museums and film festivals. Recent, extensive solo shows were held at the Nikolaj Kunsthal, Copenhagen (2017) and HOW Art Museum, Shanghai (2017).

His works may be found in numerous collections, such as the Burger Collection Hong Kong; Neue Nationalgalerie, Berlin; Saatchi Collection, London; and Museum of Modern Art, New York.

Julian Rosefeldt is Professor of Digital and Time-based Media at the Academy of Fine Arts in Munich.

Manifesto was co-commissioned by the ACMI – Australian Centre for the Moving Image, Melbourne; the Art Gallery of New South Wales, Sydney; the Nationalgalerie – Staatliche Museen zu Berlin; and the Sprengel Museum Hannover. The work was co-produced by the Burger Collection Hong Kong and the Ruhrtriennale. It was realized thanks to the generous support of the Medienboard Berlin-Brandenburg and in cooperation with Bayerischer Rundfunk.

SCORES

François LeTourneux
Associate Curator

This exhibition designed to complement the presentation of *Manifesto* features originals of most of the major historical manifestos cited in Julian Rosefeldt's film installation, from Filippo Tommaso Marinetti's *Manifesto of Futurism* (1909) to Claes Oldenburg's declamatory *I Am for an Art...* (1961). Displaying these documents in proximity to Rosefeldt's work illustrates the importance of the materiality of the manifesto as a medium, as well as its essentially performative nature: destined to be disseminated, acted on, acted out and re-enacted—all the more so at a time when it has been widely historicized—the manifesto here constitutes a thread, or “score,” through which is expressed the continually renewed ambition of language to transform the world.



Mathieu Beauséjour

Do They Owe Us a Living?, 2006

Video, 16 min 2 s, colour, sound

© Mathieu Beauséjour, 2006. Courtesy Galerie Antoine Ertaskiran

Photo: Maryse Larivière

The presentation is punctuated by three works, by Filippo Tommaso Marinetti (*Luce*, 1912), Romany Eveleigh (*Manifesto*, 1977) and Mathieu Beauséjour (*Do They Owe Us a Living*, 2006), respectively. In a kind of dialogue with the documents under glass, they remind us that art often both reflects and extends the manifesto-like mediation of textual abstraction through language, voice, gestures and specific places and techniques.

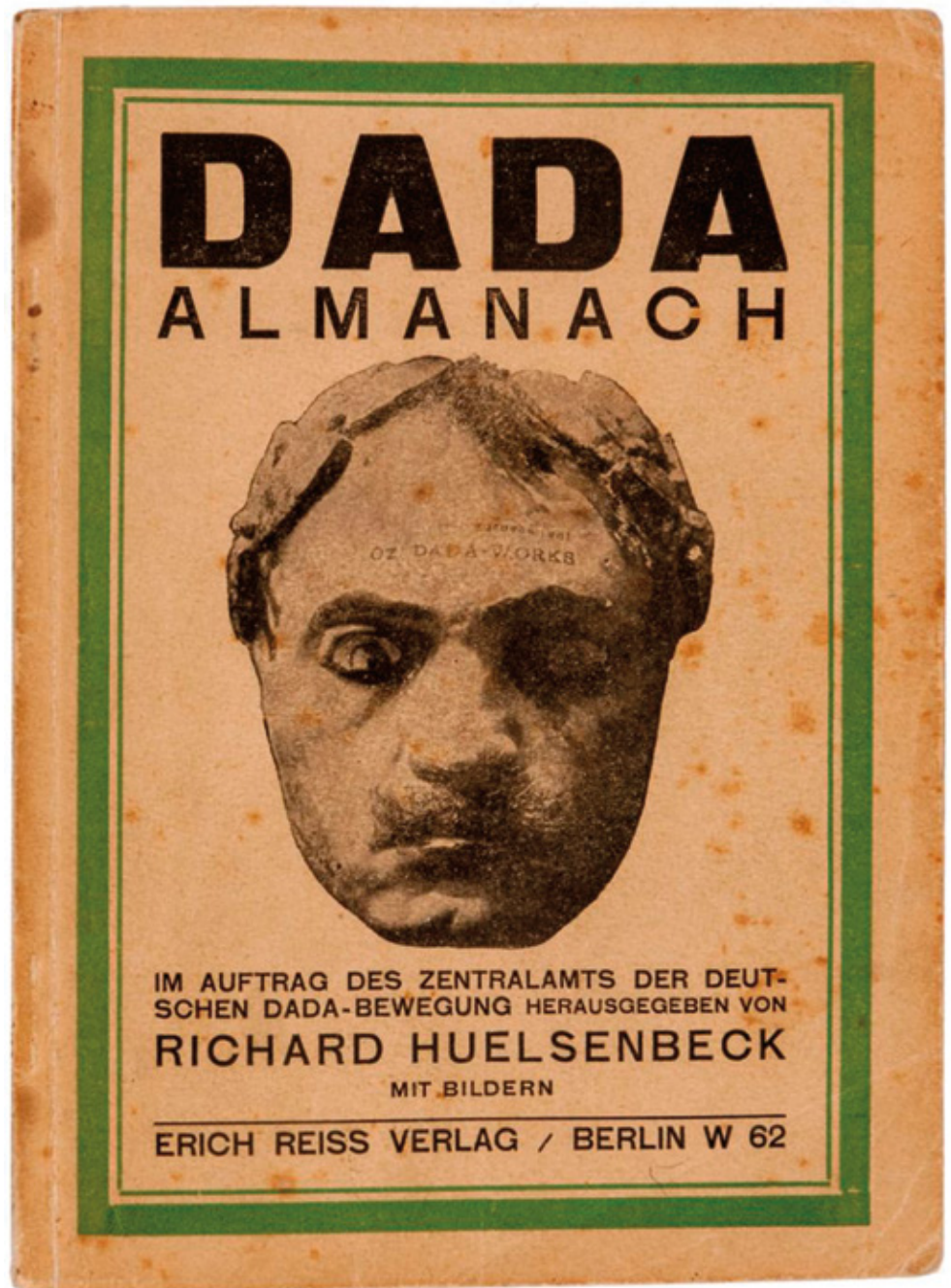
Intended to form a link between the German artist's work and the overview of the career of Françoise Sullivan, the exhibition is also an opportunity to mark the seventieth anniversary of the publication of *Refus global*, to which Sullivan contributed with an important text titled "La danse et l'espoir." An original copy of that famous collection of writings is on display, accompanied by rare archival material and other manifestos that influenced Québec modernity (such as *Prisme d'Yeux*, 1948, and the *Manifeste des Plasticiens*, 1955).

A selection of manifestos and documents published in the ensuing decades in the worlds of dance, conceptual art and performance in Québec and Canada is also presented, echoing Sullivan's professional journey since *Refus Global*. Underscoring the extraordinary effervescence of the interdisciplinary exchanges in the network of Canadian artist-run centres in the 1970s and 1980s—A Space, CEAC (Toronto), Western Front (Vancouver), or Véhicule Art (Montréal), which Sullivan joined in 1973—these documents show that the material and performative aspects of the manifesto, along with its political ambitions, remained central to artistic concerns at a time when the manifesto form itself was subject to criticism.

At the end of the exhibition route, visitors will discover a reprise of *Danse dans la neige*, which is presented in the final gallery devoted to the Françoise Sullivan retrospective. Made by Luis Jacob in 2007, *A Dance for Those of Us Whose Hearts Have Turned to Ice* consists of a video projection accompanied by a cut-up produced, like Rosefeldt's, out of fragments of artists' writings, including "La transformation continue," by Paul-Émile Borduas, and "La danse et l'espoir," by Françoise Sullivan.

Farther along in that gallery, reading tables offer facsimiles of the complete manifestos quoted in the piece by Julian Rosefeldt and included in the exhibition *Scores*, along with several publications devoted to Rosefeldt and Sullivan's works, the question of the manifesto, or dance and performance in contemporary art. This gallery is also

where the dance and performance pieces related to the retrospective will be presented, as will the program of conversations and talks accompanying the exhibitions. See the Musée website for more details on these events.



NEW ACQUISITION

Marie-Eve Beaupré
Curator of the Collection**Sophie Jodoin***Toi que jamais je ne termine**Permettez que je vous raconte...**Elle était une fois...**Ève**Une femme**Entre toutes les femmes**Sainte Chérie**Nue**Envoyée spéciale**Tombée du ciel**Une femme libre**Totale**Dangereuse**Insatiable**Irrésistible**Le diable en personne**Candide et lubrique**Sensuelle et sans cœur**Muse**Bitch**Stargirl**Barbie**Poupée**Putain**Baisée**Sexy soit-elle**Bienvenue au paradis**La tendresse attendra**Un, deux, trois...**Next¹*



Toi que jamais je ne termine is an eloquent, *plurielles*² work, a portrait of the feminine—a feminine that can never be completed, or is even impossible—as envisaged by Québec artist Sophie Jodoin. This recently acquired feminist, manifesto-like work is on view this fall in the Musée atrium. It seems to us to form a close fit and a perfect dialogue with the exhibitions *Françoise Sullivan* and *Manifesto*.

The work of Sophie Jodoin, 2017 recipient of the Louis-Comtois Award and the Prix Giverny Capital, has developed over the last twenty-five years through her continued studio practice. This remarkably skilled artist has produced striking works using drawing, collage, photography, text and the recontextualization of found objects. *Toi que jamais je ne termine* is a pivotal work in her ongoing practice, expressing a conceptual approach with respect to the body as subject and language as raw material.

This installation demands to be read: it unfolds over a large, white platform set at knee height. It crystallizes an image of woman that is constructed through the juxtaposition of the titles of 116 publications bought by the artist over a two-year period in various second-hand bookstores. The books are spread out over the rectangular surface so that they run along its edge. Each one is opened to its half-title: the page that, unlike the cover or the title page, which it precedes, contains only the title of the work, with no mention of author or publisher. Following this principle, the books overlap one another, thus forming a string of successive titles echoing the linear structure of written language. Through its format, its content and its circular composition, the installation prompts the spectator to proceed around the platform, thereby transposing the very modalities of reading to a more physical level requiring the whole body to move.

In the reading of this frieze of titles listing a litany of stereotypes, woman is enumerated, outlined, described. The work stands as a narrative with multiple readings as well as critical aims. Here, language becomes the raw material that challenges the manifestations corresponding to society's image of woman throughout all time and up to the present—one that urgently needs to be rewritten and redefined.

1 Some of the titles that make up the installation *Toi que jamais je ne termine*.

2 A combination of "plural" and the feminine form of "they" in French. The concept was used by the curator Anne-Marie St-Jean Aubre in the booklet accompanying the exhibition *Sophie Jodoin. Room(s) to move: je, tu, elle*, presented at Expression, Saint-Hyacinthe, from August 26 to October 29, 2017. This was the first public presentation of the installation.

FROM THE *ANGLE* OF INCLUSION

Luc Guillemette
Head of Art Workshops

Under the action plan associated with Québec's new cultural policy,¹ the Ministère de la Culture et des Communications recently awarded the Musée d'art contemporain de Montréal additional financial assistance. This will allow the museum to continue its social mission and expand its offer of educational activities for people with disabilities, immigrants and those experiencing poverty. We will therefore be developing new, specially designed programs in the coming months.



Reservations and information: 514 847-6253
reservation.education@macm.org



SECTION 1

Boundless Imagination

This program is intended for people with intellectual or physical disabilities. It will give them free admission to the museum and enable them to participate in cultural life and contribute to it directly.

Offered by choreographer Jean Léger and focusing on discovery and creativity, the choreographic workshops titled *Angles of Inclusion* and *Active Circularity* will invite participants to experience, through movement, the aesthetic issues found in the works of Rafael Lozano-Hemmer and Françoise Sullivan.

SECTION 2

Working for Everyone

The object of this second section is to welcome, free of charge, groups of people living in vulnerable situations. They will discover an inspiring cultural venue and have the opportunity to enjoy a meaningful aesthetic experience in a new and unconventional setting. In addition to the regular program of group activities, we will offer *Memory Box*.² Designed for immigrants who are in the process of learning French, this activity will address notions related to land, memory, language and culture.

In this way, through culture and while respecting differences, new encounters will energize our everyday museum life and work creatively to forge links between citizens.

¹ Gouvernement du Québec. Ministère de la Culture et des Communications. PARTOUT LA CULTURE, Québec cultural policy, 2018, p. 18, Objective 1.2: Support broader, inclusive cultural participation. https://mcc.gouv.qc.ca/fileadmin/documents/Politique_culturelle/Partoutlaculture_Polculturelle_Web.pdf

² See the schedule of activities in this issue of the *Magazine*.

The remarkable commitment of its volunteers and the contribution of its generous donors are the key ingredients enabling the Musée Foundation to carry out its activities. The MAC Ball and Les Printemps du MAC already enjoy enviable reputations. The new Cercle du MAC and the annual fundraising campaign have achieved unprecedented success thanks to the support of our benefactors, who are passionate and curious about contemporary art and the Musée. The Foundation is especially grateful for the support of National Bank of Canada, its sponsor for all its events. Thank you all!



MAC BALL

The MAC Ball took place this past September 22, helmed by honorary co-chairs France Margaret Bélanger, Executive Vice-President, Club de hockey Canadien, Bell Centre and evenko, Éric Bujold, President, National Bank Private Banking 1859, and Nathalie Goyette, Partner, Tax, PwC Law LLP. Titled *Interruption*, this evening under the artistic direction of Bob Agence highlighted the MAC's upcoming transformation and allowed 800 guests to take advantage of the final hours of the museum in its current form. The event raised more than \$600,000 for the Foundation. We are most grateful to all our partners who support the development and outreach of the Musée d'art contemporain de Montréal: National Bank, Bell, BMO, Bombardier, CAE, Champlain Capital, Fasken, National Bank Financial, Québecor, Sid Lee, SNC Lavalin and Telus.

The Ball organizing committee, chaired by Marie-Josée Simard, was made up of Sophie Banford, Anne-Marie Barnard, Élisabeth Camiré, Violette Cohen, Naila Del Cid, Nathalie Goyette, Stéphanie Larivière, Danièle Patenaude, Jean-Philippe Shoiry, Nicolas Urli and Debbie Zakaib.

CERCLE DU MAC

The program of the Cercle du MAC, formerly the Cercle des Printemps du MAC, enchanted our community of contemporary-art lovers. For the launch of the 2017–2018 season, the co-curators of the exhibition *Leonard Cohen: A Crack in Everything*, John Zeppetelli and Victor Shiffman, invited Robert Kory, trustee of the Leonard Cohen Family Trust, to join the event.

Cercle members enjoyed a preview of the exhibitions from the Musée collection with Marie-Eve Beaupré, curator of the collection, and artist Yann Pocreau. A second private tour of the *Leonard Cohen* exhibition was added in April, further delighting our members. Internationally renowned artist Rafael Lozano-Hemmer guided the Cercle through the exhibition of his major works of the last decade. Finally, the *9 h du MAC* event closed out the Cercle season with a bang, as 235 guests came to the Musée for a highly creative morning.

Outside the museum, Antoine Ertaskiran, owner and director of Galerie Antoine Ertaskiran, gave a passionate presentation of the exhibition *Our Thing*. Works by Aude Pariset, Jon Rafman and Christopher Kulendran Thomas made up this show that skilfully illuminated various issues related to today's art in our society. On another occasion, Lillian and Billy Mauer, major Montréal collectors, warmly welcomed Cercle members to their prestigious collection—an exclusive Cercle privilege.

Altogether, more than 450 contemporary-art lovers took part in our gatherings.

LES PRINTEMPS DU MAC

Last April 13, close to a thousand guests played their part in sustaining the museum's growth. Revolving around the theme *ELO LEO*, a nod to the exhibition *Leonard Cohen: A Crack in Everything*, the twelfth Les Printemps du MAC evening raised \$120,000 dollars for the benefit of the Fondation du Musée d'art contemporain de Montréal.

The honorary chair of the 2018 edition was Martin-Luc Archambault (AmpMe), and the co-chairs were Alexandra Mohsen (SSENSE) and Stefanie Stergiotis (Transat A.T.). The Musée Foundation extends its heartfelt thanks to them, and to all the members of the organizing committee.

COHEN CAMPAIGN

Adding to the record attendance posted by the exhibition *Leonard Cohen: A Crack in Everything* is the success of the exhibition's fundraising campaign, which brought in nearly \$270,000.

The Musée Foundation is much indebted to Lillian Vineberg, the Azrieli Foundation, the Claudine and Stephen Bronfman Family Foundation, Dale and Nick Tedeschi, Diane and Salvatore Guerrera, and Erin and Joe Battat for their generosity and their invaluable co-operation in ensuring the project's success. Our sincere thanks go to all our donors!

Volunteers on the 2018 Ball organizing committee:
Marie-Josée Simard (Chair), Stéphanie Larivière, Violette Cohen,
Nathalie Goyette, Debbie Zakaib, Nicolas Urli, Sophie Banford,
Elizabeth Camiré and Jean-Philippe Shoiry (absent from photo)
Photo: Max Messier

Les Printemps du MAC 2018 organizing committee
Top row: Benjamin Lessard-Nguyen, Marc-Antoine Dufresne,
Luana-Ann Church, Lysandre Laferrière, Virginie Bourgeois,
Stefanie Stergiotis, Alexandra Mohsen, Marion-Isabelle Muszynski,
Catherine Plourde, Shady Ahmad
Bottom row: Sophie La Flèche, Ariane Bisailon,
Alexandra de Roy, Annette Nguyen
Photo: Sylvain Granier

Billy Mauer, Rhéal Olivier Lanthier and Lillian Mauer
Visit to the collection of Lillian and Billy Mauer
Photo: Philippe Casgrain

Tour of the exhibition *Unstable Presence*
with artist Rafael Lozano-Hemmer
Photo: Sébastien Roy

EXTENDING THE REACH OF THE MAC'S EXHIBITIONS

Emeren García
Head of Touring Exhibitions



During its temporary relocation next year, the Musée d'art contemporain de Montréal will take the opportunity to expand beyond its walls, through the circulation of its exhibitions to several cities across the country and beyond our borders.

Three of the Musée's recent groundbreaking exhibitions—*Leonard Cohen: A Crack in Everything*, *Rafael Lozano-Hemmer: Unstable Presence* and *Françoise Sullivan*—will tour from early 2019 onward.

Launched at the Musée in 2017, *Leonard Cohen: A Crack in Everything*, which brought together a wide range of artists from different disciplines in a group exhibition in homage to the artistic achievements of Leonard Cohen, will debut its world tour at the Jewish Museum in New York in April 2019, followed by exhibitions staged one after the other at venues such as Kunstforeningen Gammel Strand and Nikolaj Kunsthal in Copenhagen, the National Gallery in Prague and the Contemporary Jewish Museum in San Francisco.

The Rafael Lozano-Hemmer survey exhibition, a co-production with the San Francisco Museum of Modern Art (SFMOMA), had its first presentation at the Musée this summer. It is next scheduled to be shown at the Museo de Arte Contemporáneo de Monterrey in Mexico starting in August 2019, before it travels to SFMOMA in April 2020.

The *Françoise Sullivan* retrospective, currently being shown at the Musée, will be immediately followed by a Canadian tour organized in collaboration with two museums in Ontario, the McMichael Canadian Art Collection in Kleinburg and the Art Gallery of Windsor, as well as with the Musée régional de Rimouski in Québec and the Art Gallery of Greater Victoria in British Columbia.

Works by Françoise Sullivan in the conservation lab at the Musée in preparation for the exhibition to be held from October 20, 2018 to January 20, 2019.

© Françoise Sullivan / SODRAC, Montréal (2018)
Photo: Richard-Max Tremblay

The Canadian touring exhibition project *Françoise Sullivan* is funded in part by the Government of Canada. The Mexican tour of the exhibition *Rafael Lozano-Hemmer* is supported in part by the Canada Council for the Arts.

The list of upcoming touring exhibitions is available on the MAC website, at: www.macm.org/en

FRANÇOISE SULLIVAN

In connection with the exhibition *Françoise Sullivan*, we have planned the following program of performances, conversations and talks.

PERFORMANCES

Dana Michel

JAMS DO JAMS

Tuesday, October 23 to Saturday, November 3,
from 2 to 5 p.m.

The Two Gullivers

(Flutura Preka & Besnik Haxhillari)

La Danse de l'écrit

Friday, November 9, at 6 p.m.

Dorian Nuskind-Oder and Simon Grenier-Poirier

Hasards préparés

Thursday, November 15, from 5 to 9 p.m.

Wednesday, November 21, from 5 to 9 p.m.

Wednesday, November 28, from 5 to 9 p.m.

Catherine Lavoie-Marcus

La Canopée

Wednesday, January 9, at 7 p.m.

Thursday, January 10, at 7 p.m.

Maryse Larivière

Frou Frou

Wednesday, January 16, at 7 p.m.

PERFORMANCE-WORKSHOP

Catherine Lavoie-Marcus

Les Anarchives Sullivan

Saturday, November 17, from 1:30 to 4:30 p.m.

Sunday, November 18, from 1:30 to 4:30 p.m.

DANCE STUDY DAY

Including Ginette Boutin, Michèle Febvre,

Paul André Fortier, Clara Furey,

Catherine Lavoie-Marcus, Dorian Nuskind-Oder,

Dana Michel, Angélique Wilkie

Friday, January 11



Les Anarchives de la danse

© Catherine Lavoie-Marcus, Fonderie Darling, 2016

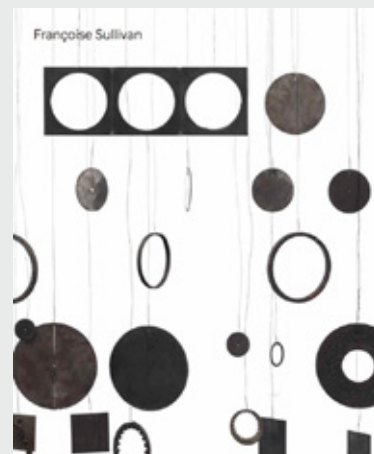
Seen here: Andrew Turner, Audrée Juteau, Brice Noesser,

Catherine Lavoie-Marcus

Photo: Gabrielle Larocque

PUBLICATION – FRANÇOISE SULLIVAN

Published by the Musée for the exhibition *Françoise Sullivan*, this substantial catalogue (288 pages, 180 illustrations) highlights the key role Sullivan has played in the history of modern and contemporary art in Québec and Canada. In addition to presenting the artist's diverse and multidisciplinary practice, the authors—Mark Lanctôt, Vincent Bonin, Chantal Charbonneau, Ray Ellenwood, Noémie Solomon—offer an in-depth examination of some of the milestones in her career. The various styles and approaches adopted by Sullivan over the years are contextualized with the help of extensive archival material. The publication may be purchased for \$39.95 at the Musée Boutique and from other booksellers.



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

\$17 – Adults
\$12 – Seniors (age 60 and over)
\$10 – 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)
Half-price Wednesday evenings from 5 p.m.

Musée Boutique

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

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

PARTNERS

The MAC would like to thank all its partners for
contributing to the realization of the *Françoise Sullivan*
and *Julian Rosefeldt* exhibitions.

Media partners



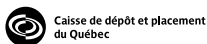
The Gazette



MAC event and Foundation partner



Educational activities partner



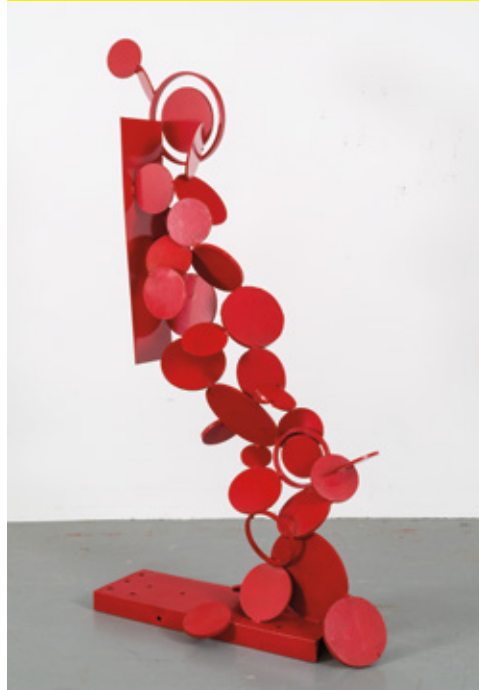
Public partners



EXHIBITIONS

Françoise Sullivan

October 20, 2018 to January 20, 2019



Julian Rosefeldt: Manifesto

October 20, 2018 to January 20, 2019



Scores

October 20, 2018 to January 20, 2019



NOCTURNES

Friday, November 9, 2018

Friday, January 18, 2019

ARTIST AND CURATOR TALKS

Round table with the authors of the *Françoise Sullivan* catalogue: Vincent Bonin, Ray Ellenwood, Mark Lanctôt, Noémie Solomon

Friday, October 19, at 3 p.m. (in French and English)

Julian Rosefeldt lecture

Saturday, October 20, at 5 p.m. (in English)
Concordia University, Sir George Williams University
Alumni Auditorium (H-110), Henry F. Hall Building,
1455 De Maisonneuve Ouest

Guided tour with Mark Lanctôt, curator, and
Françoise Sullivan, artist

Thursday, October 25 (in French at 6 p.m. and in English
at 7 p.m.)

Guided tour with Lesley Johnstone and
François LeTourneau, curators

In connection with the exhibitions *Manifesto* and *Scores*
Thursday, November 1 (in French at 6 p.m. and in English
at 7 p.m.)

Conversation between artists Luis Jacob,
Mathieu Beauséjour and Maryse Larivière

In connection with the exhibitions *Françoise Sullivan* and
Scores
Saturday, November 10, at 3 p.m. (in French and English)

SÉMINARTS

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



SéminArts spring 2019

Regular series in French: March 13, March 27, April 10,
May 8, May 22

Regular series in English: March 20, April 3, April 17,
May 15, May 29

Cost: \$225 per series

15% off for MACarte holders

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

Information and registration:

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

seminarts@macm.org

514 847-6244



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

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

FAMILY WORKSHOPS

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

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

Workshops related to the exhibition
Françoise Sullivan

Tondo

October 21 and 28, and November 4 and 11, 2018

The bold paintings in Françoise Sullivan's *Tondo* series will prompt participants to use acrylic to create circular images pierced with a window that opens onto the world of the imagination. They'll be able to incorporate various materials into their compositions: plastic, wood, rope... who knows, maybe even a few pebbles.

Les Anarchives Sullivan

November 17 and 18, 2018

Presented by Catherine Lavoie-Marcus, *Les Anarchives Sullivan* are a series of workshops in which the public is invited to create fictional archives in the form of collages of images. Dancers will then use these collages as a choreographic score that they will perform as it is being created.

Central Axis

November 25 and December 2 and 9, 2018

Guided by Françoise Sullivan's sculptures, participants will be invited to produce three-dimensional images consisting essentially of geometric shapes. Circles, squares, rectangles and triangles will be arranged around a central axis to create balances of power that will energize the overall sculpture.

Body in Motion

December 16, 2018

In this workshop led by choreographer Jean Léger, participants will be invited to master, through movements in space, certain compositional elements found in the works of Françoise Sullivan. Forms, forces, tension, dynamics, opposition, repetition ... will all bring us to some of the paths of inspiration followed by the artist.

Monochromes

December 23 and 30, 2018, and January 6, 2019

This abstract-painting workshop inspired by Françoise Sullivan's monochrome paintings will take on its own lively colour! In small, repeated gestures, we will apply a single colour over an entire surface. The effect will be dazzling, revealing colour in a whole new way.

FAMILY WORKSHOPS (CONTINUED)

Cycle crétois

January 13 and 20, 2019

Françoise Sullivan's painting *Cycle crétois II, n° 3*, 1985, will prompt us to paint a fragmented image, with irregular outlines, depicting hybrid, half-human, half-animal figures. They will most certainly inspire brand-new stories.

GROUP ACTIVITIES

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

Reservations and information: 514 847-6253
reservation.education@macm.org

HOLIDAY COMBO

Workshop related to the exhibition
Françoise Sullivan

December 27 and 28, 2017, and January 3 and 4, 2018, at 1:30 p.m. or 2:30 p.m.

This combo for all, with family or friends, explores the theme of Monochromes. To provide inspiration before you start creating, a 30-minute tour is given prior to the workshop activity. No reservation necessary.

MUSÉE DAY CAMPS

March Break: For children age 7 to 11,
March 4 to 8, 2019

Visit the website www.macm.org/camps
Information and registration: 514 847-6266



Photo: Françoise Villeneuve

ADULT WORKSHOPS

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

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

Cost: \$16 per workshop.

Registration required: reservation.education@macm.org or 514 847-6266



Photo: Françoise Villeneuve

Sharing Processes

September 25 and October 2, 2018, from 1:30 to 4 p.m. or September 26 and October 3, 2018, from 1:30 to 4 p.m. or September 26 and October 3, 2018, from 6 to 8:30 p.m.

Together with Yvon Bouchard, an artist and seasoned participant in the Musée's *Creative Moments*, we will explore a number of graphic processes. More specifically, we will try out image transfer and degradation, combined with folding and collage techniques. All these processes and techniques will come together in the creation of evocative shapes that reveal phantasmagorical portraits.

Workshop related to the exhibition
Françoise Sullivan

Coloured with Life

October 23* and 30; November 6, 13, 20 and 27; December 4, 11 and 18, 2018, from 1:30 to 4 p.m. or October 24* and 31; November 7, 14, 21 and 28; December 5, 12 and 19, 2018, from 1:30 to 4 p.m. or October 24* and 31; November 7, 14, 21 and 28; December 5, 12 and 19, 2018, from 6 to 8:30 p.m.

In this series of workshops connected with the exhibition *Françoise Sullivan*, you will explore various segments of the paths followed by an exceptional artist who, for many decades, has made a unique contribution to the development of contemporary aesthetics in Québec and Canada. Drawing, collage, painting and sculpture will be on the program.

Workshop related to a work in the Musée collection

Adults | Francization Memory Box

Thursdays, November 1, 2018, to January 17, 2019, from 1:30 to 3:30 p.m.

Registration required: reservation.education@macm.org or 514 847-6253

This program, designed for immigrants who are in the process of learning French, will address notions related to land, memory, language (their own and French) and culture. It will revolve around Christian Boltanski's site-specific installation titled *Les Archives du Musée d'art contemporain de Montréal*. Participants will each be invited to present, in French, the visible or invisible content of their personal "memory box." We will also experiment with the mode of presentation.

MAC × 5

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