



A PRACTICAL GUIDE FOR TEACHERS

2008
2009

MACM Education Department

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec

ART WORKSHOPS

The Musée's art workshops are designed to offer visitors of all ages an opportunity to enrich their aesthetic experience by experimenting with various media, techniques and materials related to a theme or concept evoked by a particular work or exhibition. By encouraging artistic expression, the workshops aim to develop participants' desire and ability to create.

The workshops also help to demystify the creative process, using a concrete approach to make contemporary art more accessible. The hour-long workshops are open to all students, from preschool (minimum age four) to university levels.



GUIDED TOURS

The Musée offers guided tours focusing on its permanent collection and temporary exhibitions. Through the direct observation of art works, these tours encourage visitors to enhance and refine their way of looking at an object. In an atmosphere conducive to discussion and questions, the tours offer students the chance to discover, learn about and appreciate contemporary art.

The pedagogical approach is always adapted to the grade level of the tour groups, which range from preschool to university. The minimum age requirement is four years old, and the tours last approximately one hour.



WORKSHOP / TOUR COMBINATION

The workshop/tour combination is the ideal way to make the most of a visit to the Musée d'art contemporain de Montréal. By observing works of art and then engaging in a creative activity, students combine "seeing" and "doing." The dual activity arouses young people's curiosity about contemporary art practices, while at the same time stimulating their creativity through contact with original works.



THE EDUCATION STAFF

The tours and workshops are led by educators who hold degrees in art, art history, art education or museology. Trained by our Education Department, they offer a dynamic and interactive approach to contemporary art.



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514 847-6253
Place-des-Arts metro

www.macm.org

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1 How do I make a reservation?

Reservations can be made by telephone. Just dial 514 847-6253 from Tuesday to Friday, between 9 a.m. and 5 p.m. It is advisable to reserve at the beginning of the school year for the workshop/tour combination, and two weeks in advance for guided tours.

Please be ready to supply the following information:
– name, address and telephone number of the school
– name of the contact person at the school and his/her telephone number
– number of students and their grade level
– language of choice for the activity
– proposed dates
– special needs of the group, if any
– exhibition or theme chosen for the tour, if there is a preference.

2 When is the registration period?

Registrations get under way on Wednesday, August 27, 2008. And it's first come, first served! We answer messages in the order in which they are received. Since our activities are very popular, we suggest that you reserve as early as possible. There is a waiting list for cancellations.

3 What times are available?

For art workshops (1 hour):
Monday to Friday at 9, 9:30, 10:30 and 11 a.m., 12:30 and 1 p.m.
Reservations required.

For guided tours (1 hour):
Monday to Friday from 10:30 a.m. to 5 p.m.
Reservations required.

For the workshop/tour combination:
Monday to Friday
Block A: 9 to 11 a.m. (available for 1 class)
Block B: 9:30 to 11:30 a.m. (available for 1 or 2 classes; lunch from 11:30 a.m. to noon)
Block C: 11 a.m. to 1:30 p.m. (available for 1 or 2 classes; lunch from noon to 12:30 p.m.)
Block D: 1 to 3 p.m. (available for 1 or 2 classes)

4 Will I receive confirmation of my reservation?

No. As soon as you receive a reservation number, your reservation is confirmed.

Please inform us of any cancellations or changes to your reservation at least one week ahead of time by calling 514 847-6253.

If your group is more than 10 minutes late, some or all of the activities may have to be cancelled.

5 What are the charges for the various activities?

Guided tour: \$3 per student
Art workshop: \$3 per student
Workshop/tour combination: \$4.50 per student

Your official bill will be available on the day of the event. It can be picked up at the Musée's reception desk or alternatively sent to your school's administration by mail.

6 How many students may we bring?

For art workshops:
a maximum of 30 students (24 at the preschool level)

For guided tours:
from 10 to 60 students
The number may vary depending on the availability of the exhibition galleries.

For the workshop/tour combination:
a maximum of 30 students for each workshop and tour activity block

7 Are the activities appropriate for students with physical disabilities?

For certain exhibitions, we are able to accommodate small groups of blind or low-vision children for a tactile exploration of the works, followed by a creative workshop. For these activities, please reserve four weeks in advance.

Our exhibition galleries and workshops are wheelchair-accessible. Please mention any special needs when making your reservation.

8 Is there a room available for the students at lunchtime?

We are only able to provide a lunchroom for the two groups reserving for the workshop/tour combination lasting from 11 a.m. to 1:30 p.m.

It may be possible to accommodate the group reserving from 9:30 to 11:30 a.m., but the room must be vacated by noon.

9 How many adults must accompany the group?

We require a ratio of:
1 adult to 8 preschool-age children
1 adult to 10 elementary school students

The teachers and other adults accompanying the group are expected to help ensure that the activities run smoothly, and that instructions are followed. They are also responsible for the students at lunchtime.

10 How do we get to the Musée?

Take the metro to the Place-des-Arts station or take any of the following buses: 15, 129, 80 or 55.

School buses may drop students off and park on Jeanne-Mance Street, which runs along the west side of the Musée.

11 Where is the entrance and what time should we arrive?

The main entrance is at 185 Sainte-Catherine Street West (corner Jeanne-Mance). There is another entrance connected to the Place-des-Arts metro station.

Please arrive 10 minutes before your scheduled activity.

Prior to 11 a.m. (when the Musée officially opens) the doors are not opened until 15 minutes before the time scheduled for the activity. Education staff cannot let the group in any earlier as the doors have to be unlocked by the Musée's security guards.

If the weather is cold or rainy, it is advisable to access the museum from inside through the Place-des-Arts entrance at 175 Sainte-Catherine Street West (the doors facing Complexe Desjardins). Follow the signs on the ceiling.

12 What will be the order of events?

When you arrive, you will be welcomed by members of the Education Department staff.

Coats will then be left in lockers or special bins. The bins will be placed in the Musée's coatcheck area, where they will be safe. Backpacks are not allowed into the exhibition galleries because of the risk of accidental damage to the art works. Bags containing valuables may be checked. Drinking fountains and washroom facilities are available.

To respect the artists' copyright, photography and filming are not permitted in the exhibition galleries. However, photographs may be taken during the workshops.

After a brief introduction (concerning the Musée itself and the day's activities), the group will begin the activity.

Please note that for guided tours the class will be divided into two groups so as to encourage a more personal, dynamic interaction between educator and students.

The tour will focus on between five and seven works. Through dialogue with the educator, students will be encouraged to develop their observational skills, identify elements of the work, learn new terms and make links between the information they have absorbed that will help them understand the meaning of a work. They will also gain practice in expressing their opinions, sharing their feelings and letting their imaginations run free.

During the workshop the students will look at an original work of art, observing the use of line and colour, the media and techniques employed, the work's subject and its artistic approach. The same work will then be used as a source of inspiration for the students' own creativity. At the end of the workshop, the whole class will help clean up the art supplies used.

13 How can I prepare my students for their visit to the Musée?

You can drop in at the Musée d'art contemporain de Montréal and pick up a copy of its *Magazine* and of the season's calendar of exhibitions, as well as checking out the Musée's web site at www.macm.org.

You can also ask your students the following questions:

- What is a collection?
- Do any of you have a collection?
- What is a museum?
- What is special about an art museum?
- What does "contemporary" mean?
- What types of object would you expect to see in a contemporary art museum?
- Who works in a museum? What do these people do?

It is very important to explain the following Musée instructions:

Look with your eyes, not with your hands: our skin is covered with a thin film of oil that leaves fingerprints, and in the long run this film can dirty and damage works of art. Speak quietly. It is important not to disturb the other groups and visitors in the exhibition galleries. Walk slowly. This gives you time to see more and also helps avoid accidents.

These instructions will be repeated when you are welcomed to the Musée.

14 It's not dry!

It is possible that some of the media used during the workshops will not have had time to dry before you leave the Musée. If this is the case, works may be picked up on Sunday afternoons between 2 and 5 p.m. from workshop "D" at the Musée. We can also send your works to you by courier, at a cost of \$10 per delivery.

ART WORKSHOPS

ROCKCOLLAGES

October 10 to November 30, 2008



assume vivid astro focus
Abravana Cannibal, 2006
Complex decal, master digital file
Dimensions variable
Courtesy of the Artist,
John Connelly Presents, New York,
and Peres Projects, Los Angeles and Berlin

The work of the collective assume vivid astro focus, entitled *Abravana Cannibal*, and presented in the exhibition *Sympathy for the Devil: Art and Rock and Roll Since 1967*, will guide participants in creating a novel collage of an invented figure made up of disparate yet harmonious parts.

EXHIBITIONS 2008-2009 SEASON

SYMPATHY FOR THE DEVIL:

ART AND ROCK AND ROLL SINCE 1967
October 10, 2008 to January 11, 2009

Organized by Chicago's Museum of Contemporary Art, this exhibition examines the history of the relationship between avant-garde art and rock music over the past forty years. Ranging from Andy Warhol's legendary involvement with The Velvet Underground in New York to recent works by artists such as Douglas Gordon, Christian Marclay, Jason Rhoades, Pipilotti Rist and Rirkrit Tiravanija, the exhibition is the most comprehensive presentation to date of work arising from the intersection between art and music.

CYCLES

December 5, 2008 to February 1, 2009

After examining *Summer Days and Nights* (1960), a work by Joyce Wieland in the exhibition *Ideas of Landscape/Landscape of Ideas 2*, participants will be asked to produce a simplified landscape on the border between representation and abstraction. They will employ egg-like forms and a few graphic signs to conjure the cycles of nature.

IDEAS OF LANDSCAPE/LANDSCAPE OF IDEAS 2

November 6, 2008 to January 4, 2009

The idea of landscape is explored through a selection of the works from the Musée's permanent collection.



Joyce Wieland
Summer Days and Nights, 1960
Oil on canvas
102 x 81.5 cm
Musée d'art contemporain
de Montréal Collection
Photo: Denis Farley

Claude Tousignant
Gong 64, 1966
Acrylic on canvas
164 cm (diameter)
Musée d'art contemporain
de Montréal Collection
Photo: MACM



CLAUDE TOUSIGNANT

February 5 to April 26, 2009

Claude Tousignant's work spans the range of modernist expression, and his pictorial practice is exemplary in the history of Canadian art. The exhibition will cover a fifty-year career, from his famous *Monochrome orangé* and his *Transformateurs chromatiques*, *Gongs* and *Accélérateurs chromatiques* series to his *Diptyques circulaires*, *Monochromes* and most recent works. It will afford an appreciation of the remarkable qualities of a rigorously structured abstract art in search of the absolute.

DING GONG!

February 6 to April 5, 2009

Make colours shimmer and vibrate when you take part in the workshop on abstract art inspired by Claude Tousignant's 1966 *Gongs* series. Using a roller rather than a brush, create a circular painting that quivers with colour!

EMERGENCE

April 10 to May 17, 2009

This art activity related to a work presented in the *Collection* exhibition will offer those taking part the chance to create their own original image.



Dill Hildebrand
Possible Woods, 2007
Oil on canvas
183 x 213 cm
Purchase, Symposium des
collectionneurs Fund, April 12, 2007
Musée d'art contemporain
de Montréal Collection
Courtesy of Pierre-François Ouellette
art contemporain, Montréal

COLLECTION

February 28 to August 16, 2009

A selection of works from the permanent collection of the Musée d'art contemporain.

GEO-ORGANI-GIDS

May 22 to June 11, 2009

A plethora of shapes that are simultaneously geometric, organic and rigid will come into being during this abstract painting activity inspired by the works of Thomas Nozkowski.

Thomas Nozkowski
Untitled (8-100), 2008
Oil on canvas mounted on panel
55.9 x 71.1 cm
Musée d'art contemporain
de Montréal Collection
Photo: Richard-Max Tremblay



THOMAS NOZKOWSKI

May 23 to October 11, 2009

Thomas Nozkowski, who lives in New York, was born in 1944. Since the 1970s he has been making paintings featuring geometrical forms that are at once organic and rigid. Operating outside the major post-modern movements, his practice resists shifts of fashion and critical caprice. Purposely untitled, Nozkowski's works are inspired by visual elements that he reduces to their simplest form, thereby triggering associations in each spectator's mnemonic bank. The exhibition being presented at the Musée offers a survey of the artist's oeuvre with a particular focus on recent production — both paintings and works on paper.