

Since the late 1980s, contemporary art has investigated and challenged the main components of the modern notion of historicity: the archive as an element of proof; the teleological deployment of the historical narrative; history as a means of inclusion and exclusion of what is judged to be historical; memory and forgetting, as well as the idea of progress. In so doing, contemporary art has re-established but also profoundly altered the apparently obsolete genre of history painting.

As recently observed by historian Perry Anderson, this turn is surprising in a period in which postmodernism has distinctly *omitted* to think historically. Yet this turn has been a productive one. It has notably led to an innovative search for what historian Michel de Certeau has designated as the “unthought” of historiography: the temporal dimension of history. How does one define this temporality? How does contemporary art rearticulate, in its renewed interest for history, the relationship between past, present and future? How are these articulations conditioned by the twenty-first-century temporalities of acceleration, presentism, space-time compression and globalization? What happens to the notion of progress—one of the founding components of the modern regime of historicity—once it has been stripped of its content?

These questions are at the centre of *Contemporary Art between Time and History*, a series of lectures and conversations that brings art historians, curators, artists and philosophers together to discuss the aesthetic explorations of time through which contemporary art concerns itself with history. The series will investigate contemporary art’s production, performance and representation of innovative forms of temporality, including: discontinuous duration; the suspension of the passage of time (of what philosopher Yuval Dolev has designated as “the becoming present of future events and then their becoming past”); the recombinant appropriation of historical narratives; anachronism, uchronia and parachronism; unproductiveness; ruination; simultaneity. This series is a unique occasion to think about the ways in which contemporary art holds itself *between* time and history, in order to update our understanding of our historical condition.

FREE ADMISSION

Musée d’art contemporain de Montréal
185, rue Sainte-Catherine Ouest
Place-des-Arts metro
www.macm.org

 MUSÉE D’ART CONTEMPORAIN DE MONTRÉAL
Québec

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CONTEMPORARY ART BETWEEN TIME AND HISTORY

Lecture and Conversation Series

Musée d’art contemporain de Montréal
January 16 – May 23, 2013



CONTEMPORARY ART BETWEEN TIME AND HISTORY

Lecture and Conversation Series

Organized by Christine Ross,
James McGill Chair in Contemporary Art History,
McGill University

with Marie Fraser, Chief Curator
and Director of Education,
Musée d'art contemporain de Montréal
and François LeTourneau, Associate Curator,
Musée d'art contemporain de Montréal



Olivia Boudreau, *L'Étuve* (The Steam Room), 2011
Video projection, sound, 20 min 38 s
Collection Loto-Québec, acquired in partnership
with the Musée d'art contemporain de Montréal

PROGRAM

January 16, 2013, 5:30 – 7:30 p.m.
(in English)

ECOLOGICAL TIME

Amanda Boetzkes, Professor of Art History in the School
of Fine Arts and Music at Guelph University

“Plasticity in an Ecological Time”

Mark Cheetham, Professor of Art History in the
Department of Fine Art at the University of Toronto

“Generation(s) and the Genre of Land Art”

January 30, 2013, 5:30 – 7:30 p.m.
(in French)

SUSPENDED TIME

Conversation between Olivia Boudreau, artist living
and working in Montréal, and Christine Ross,
James McGill Chair and Professor of Art History in the
Department of Art History and Communication Studies
at McGill University

February 7, 2013, 5:30 – 7:30 p.m.
(in French)

PARALLEL SPACE-TIMES

Conversation between Laurent Grasso, artist living
and working in Paris, and Stéphane Durand, Researcher
at the Centre de recherches mathématiques (CRM) at
the Université de Montréal and Professor of Physics
at Cégep Édouard-Montpetit

February 27, 2013, 5:30 – 7:30 p.m.
(in French)

HETEROCHRONIES

Nicolas Bourriaud, Director of the École nationale
supérieure des beaux-arts in Paris

“The Work of Art in the Age of Heterochronies”

March 13, 2013, 5:30 – 7:30 p.m.
(in English)

THE ARCHIVE

Conversation between Okwui Enwezor,
Director of Haus der Kunst in Munich,
and Stan Douglas, artist living
and working in Vancouver

March 21, 2013, 5:30 – 7:30 p.m.
(in English)

TO HISTORICIZE THE CONTEMPORARY/ TO CONTEMPORANIZE HISTORY

Jane Blocker, Professor of Art History
in the Department of Art History
at the University of Minnesota

“Transitional Objects: Dario Robleto's Historical Practice”

Rebecca Schneider, Associate Professor and Chair
of the Department of Theatre Arts and Performance
Studies at Brown University

“Acting in Ruins”

May 1, 2013, 5:30 – 7:30 p.m.
(in French)

THE COEXISTENCE OF LOCAL TIMES

Elie During, Teaching Researcher in Philosophy
at the Université de Paris Ouest – Nanterre, and Lecturer
at the École nationale supérieure des beaux-arts in Paris

“Time Floats”

May 23, 2013, 5:30 – 7:30 p.m.
(in English)

RESUMPTION

Conversation between Eve Sussman, artist living
and working in Brooklyn, and Lesley Johnstone,
Curator at the Musée d'art contemporain de Montréal