



# A Matter of Abstraction

The quest for abstraction plainly influenced developments in contemporary aesthetics in Québec and Canada. This exhibition from the Musée Collection re-examines that quest, which Montréal School artists pursued in a profoundly original way beginning in the early 1940s, simultaneously with the main international movements. The exhibition comprises 104 significant works by fifty-six artists who were among the most important figures in the artistic renewal that took place during these decades of change. The panorama it describes—extending over seventy years, from 1940 to 2010—focuses on Québec works in the Collection.

Primarily thematic, the exhibition is laid out chronologically in a historical perspective. It highlights an experience of form and colour firmly rooted in the non-representational and non-verbal, mainly within the aesthetics of painting and sculpture—at times radically different, and continually renewed from the early 1940s on.<sup>1</sup> Throughout the exhibition space, which is fluidly organized in ten open zones, vantage points are provided on large groups of works as well as on certain single pieces. The division by section immediately sheds light on their diversity and complexity while giving free rein to the expressive power evident in each of them.

Josée Bélisle  
Curator of  
the Permanent  
Collection



# 1

## Abstraction: Abandoning the Intention to Represent

In “Commentaries on Some Current Words,” Paul-Émile Borduas wrote, “Abstract: . . . That which operates on pure qualities, not on realities.”<sup>2</sup>

Abstraction is often defined in terms of what it is not: the absence of figuration, the intention not to refer to the real world, a lack of specific guidelines for interpretation, the elimination of all anecdotal content. Abstract art deals with line, colour and matter for their own sake. The emphasis is on rhythm and the articulation of forms in space, the physical presence and flat surface of the painting, the radical simplification of sculptural volumes.

Although the human body and its representation in various thematic contexts remained a major concern for many artists throughout the twentieth century, the quest for pure abstraction took its place as the dominant voice in the renewal of artistic expression.

Anchored both in the present and in history, this exhibition begins with a relatively recent spectacular monochrome mural by **Guy Pellerin** (*n° 228 – Ici/Ailleurs*, 1993), which is immediately provided with a foil by a mosaic of ten small paintings executed between 1938 and 1973. Various approaches to the gradual development of abstraction may be discerned in this close grouping: attachment to organic and Surrealist motifs (**Alfred Pellán**, 1938), allusions to cosmic floating and a lavish deployment of matter (**Paul-Émile Borduas**, 1943 and 1946), the persistence of a marine horizon (**Fritz Brandtner**, 1952), entanglement of linear motifs (**Edmund Alleyn**, 1956), luminous superimposition of patches of colour (**Jean Dallaire**, 1958), an energetic, gestural, all-over filling of the surface (**Jean-Paul Riopelle**, 1956), dynamic fragmentation

of the gestural impulse (**Marcelle Ferron**, 1960), deep commitment to the material and the raw organic nature that defines it (**Paterson Ewen**, 1962), transformation and juxtaposition of the horizontal line (**Ulysse Comtois**, 1965), and finally (on the adjacent wall), extremely concise geometric language (**Claude Tousignant**, 1973).

Pellerin’s large red monochrome—with its five neither entirely geometric nor entirely organic relief motifs that seem to dissolve into the surface and then stand out from it—is pointedly echoed by other monochrome works, also (but differently) red, throughout the exhibition: *Rouge sur blanc*, 1956, by **Jean McEwen**; *From Cadmium Red Deep*, 1979, by **Louis Comtois**; and *Rouge nos 2, 3, 5, 6*, 1997, by **Françoise Sullivan**. Even though they appear to operate in the same register, each is unique by way of gesture or its absence, a calm or agitated texture, and obvious or tacit structure.

1 The founding of the Contemporary Arts Society by John Lyman in Montréal in 1939 serves as the starting point for the Musée’s research, exhibition program and collection. At that time, the CAS expressed artists’ opposition to the academic stance of official painting and their desire to renew the language of the visual arts.

2 *Refus global* (Montréal: Mithra-Mythe, 1948); quoted in English from Paul-Émile Borduas, *Writings, 1942–1958* (Halifax: Press of the Nova Scotia College of Art and Design, 1978), p. 73.





## 2

### Paul-Émile Borduas, Jean-Paul Riopelle and Robert Roussil

The first gallery contains paintings by **Paul-Émile Borduas** from 1945 to 1957 and **Jean-Paul Riopelle** from 1949 to 1961, as well as three sculptures by **Robert Roussil** from 1954.

An essential figure in the history of Québec and Canadian art, the painter **Paul-Émile Borduas** was also recognized as a teacher, theoretician, essayist and critic. When the collective manifesto *Refus global* was published in Montréal on August 9, 1948, Borduas—its author and main instigator—and the fifteen others who signed it<sup>3</sup> committed a political and aesthetic gesture that would have a lasting ideological and visual influence. The Musée has both the important Paul-Émile Borduas Archives and the Borduas Collection, consisting of 123 works.

Borduas abandoned the canons of the established traditional genres of still life, portrait and landscape in the early 1940s. Assimilating the Cubists' ideas about composition and subscribing to the liberating discharge of the "superrational" impulse, he formalized the basis of his approach to painting: no

preconceptions, and a freedom of gesture attuned to immediate sensations. He constantly transformed and simplified the pictorial object by defining it with omnipresent gesture and accident and a dynamic dichotomy of figure-background. The energetic effervescence and ferment of matter that characterize his New York period, from 1953 to 1955, changed in Paris, between 1955 and 1960, to a chromatic or monochrome asceticism that led to black-and-white compositions of exceptional conciseness and moving absoluteness.

**Jean-Paul Riopelle**, who signed *Refus global* and painted a watercolour for its cardboard cover, is surely the member of the Automatiste group who achieved the greatest international fame. A student of Borduas at the *École du meuble* in 1943–1944, Riopelle very early on developed an original visual language characterized by a repeated fiery gesture dynamically distributed over the entire pictorial surface. Successively using drips, applying brusque overlapping strokes and spreading the paint with a spatula, he created animated

compositions of vibrant and complex multiform colour that suggest parallels with Abstract Expressionism.

Sculpture's move away from the concern for representation and toward abstract forms progressed decisively in the 1950s. One of the main forces in this renewal, **Robert Roussil** exploited the expressive qualities of wood in a manner all his own and developed a formal vocabulary in which the principles of growth, life force and attachment to the organic nature of the material predominate. Characterized by the dynamism of vertical development, his work shows great expressive power.

<sup>3</sup> The sixteen signatories were Borduas, Madeleine Arbour, Marcel Barbeau, Bruno Cormier, Claude Gauvreau, Pierre Gauvreau, Muriel Guilbeault, Marcelle Ferron, Fernand Leduc, Thérèse Leduc, Jean-Paul Mousseau, Maurice Perron, Louise Renaud, Françoise Riopelle, Jean-Paul Riopelle and Françoise Sullivan.



### 3

#### The Automatistes (1945–1954)

“Superrational Automatism: Unpremeditated plastic writing. One shape demands another until a feeling of unity is achieved, or a feeling of the impossibility of going further without destruction. During the process, no attention is given to content.” Paul-Émile Borduas<sup>4</sup>

Borduas came in contact with young students and their friends when he was teaching at the *École du meuble* in the early 1940s. With his interest in the authentic spontaneity he detected in children’s drawings and his particular adaptation of Surrealist automatic writing to painting, he devised an aesthetic program that the artists around him embraced enthusiastically. The group was given the name *Automatistes* in 1947. Besides Riopelle, the main artists were **Fernand Leduc**, **Marcel Barbeau**, **Marcelle Ferron**, **Jean-Paul Mousseau**, Françoise Sullivan (at the time more strongly attracted to the possibilities of dance), **Pierre Gauvreau** and **Claude Gauvreau**. These artists pushed to the limit the aleatory and the accident, and the frenzy

and fluidity of the gesture, while insisting on visual cohesion and individual identity.

In “*L’épopée automatiste vue par un cyclope*,”<sup>5</sup> Claude Gauvreau aptly expressed their intentions: “I must insist on this point. Surrealism properly speaking rests upon a depiction of the interior world. Automatism (perhaps improperly speaking), in its mature form, rests on non-figuration of the interior world; that is its incontestably

original feature and why it has been prophetic internationally.”

After 1954, these artists pursued their work along new paths, in the attempt to control and organize the freedom of gesture they had achieved.

<sup>4</sup> “Commentaries on Some Current Words,” in *Refus global*; quoted in English from Borduas, *Writings*, p. 74.

<sup>5</sup> *La Barre du jour*, January–August 1969, p. 71.





## 4

### The first Plasticiens (1954–1958)

The years following the advent of Automatism and its affirmation as the main approach to non-figurative expression in Montréal favoured the development of an abstract geometric visual language whose foundation was set forth in the “Plasticien Manifesto” written by the critic Rodolphe de Repentigny. It was signed by the painters **Jauran** (Repentigny’s pseudonym as an artist), **Louis Belzile**, **Jean-Paul Jérôme** and **Fernand Toupin**, and launched at the opening of the Plasticiens’ exhibition at L’Échourie on February 10, 1955.

“As the name they have chosen for their group indicates, the Plasticiens are above all intent upon visual facts in their work: tone, texture, form, line, the final unity that is the painting and the relationship between these elements. Elements taken as ends in themselves.”<sup>6</sup>

It was thus a question of establishing a new pictorial space that abjured all referential content and was instead based on the order, strictness and concision of its elements. Jauran and his peers did not subscribe to the primacy of accident, and they

rejected atmospheric space and an overabundance of matter. In the wake of Neo-Plasticism, they enclosed deductive forms in flat colours within geometric structures. At first they relied on tonalities similar to the Cubist palette and sought to blur the mechanisms of hierarchization inherent in perspectivist space. The autonomy of the pictorial object is asserted through the quest for an abstract language that eliminates all mimetic function.

<sup>6</sup> *Manifeste des Plasticiens* (Montréal, 1955). Reprinted in *Jauran et les premiers Plasticiens* (Montréal: Musée d’art contemporain, 1977).







## 5

### The Second Plasticiens and Other Paths of Abstraction (1955–1967)

In Québec, the transition from gestural abstraction to a geometric visual language was accomplished in a short time. From what appeared to be staunchly irreconcilable positions, the need arose for a pluralist association devoted to promoting all forms of non-figurative art. On February 17, 1956, the Association des artistes non-figuratifs de Montréal was launched at the gallery L'Actuelle, which had been founded by **Guido Molinari** in May 1955. First headed by **Fernand Leduc**, the association included Jauran, Pierre Gauvreau, Léon Bellefleur and Molinari. However, the polarization of aesthetic positions and the gradual assertion of the Plasticien option eroded the mobilization of artists in this group, which disbanded in 1961.

In the realm of geometric abstraction, what distinguished the first and second Plasticiens lay in the predominance given respectively to either complex relationships of form and colour or the analysis of colour's structural and expressive potential. The first Plasticiens<sup>7</sup> vigorously rejected the notion of mimetic space and

stressed the two-dimensionality of the pictorial surface; almost simultaneously, the second group<sup>8</sup> advocated the systematic rejection of perspective by energizing the picture surface at all points through a hard-edge treatment. For Molinari, it was the notion of the plane itself—freed from the contingencies of volume and perspective—that allowed the development of a “dynamic space,” a term also applicable to the second group of Plasticiens. The exhibition *Art abstrait* at the École des beaux-arts de Montréal—which included two of the first Plasticiens (Belzile and Toupin) along with Fernand Leduc, Guido Molinari, Claude Tousignant, **Jean Goguen** and **Denis Juneau**—offered a synthesis of the developments in abstract art. The artists acknowledged the theoretical contribution of Malevich, Mondrian and Van Doesburg as catalysts and the role of the Montréal Plasticiens of 1955 as precursors.

Although many approaches seem to have crystallized around a geometric structure favouring areas of flat colour, the commitment to the very act of painting—through the mark and tachism in differently

structured zones—endured, as seen in the paintings of **Jean McEwen**, **Jean-Paul Mousseau**, **Jacques Hurtubise** and **Lise Gervais**. At this time, the evolution of sculpture was also grappling with abstraction: **Yves Trudeau** invested space with a vertical, emptied, open volume enlivened by an ascending principle; **Armand Vaillancourt** explored, sometimes explosively, robust relationships with the notion of organic naturalism.

Research into perception, optics and the intensity of certain chromatic variations—here the complementary colours red and green—bring **Marcel Barbeau's** painting *Rétine virevoltante*, 1966, and **Serge Tousignant's** sculpture *Gémination*, 1967, spectacularly to life.

<sup>7</sup> Jauran, Jérôme, Belzile, Toupin and subsequently Leduc.

<sup>8</sup> Among them, Guido Molinari, Claude Tousignant, Jean Goguen and Denis Juneau.



## 6

### Painting and Sculpture: Plurality of Abstraction (1963–1979)

The diversity of individual paths in the 1960s and 1970s was due above all to the recognition and re-evaluation of two fundamental poles: Automatiste gestural expressionism, and *Plasticien* structural intention. **Jean-Paul Mousseau** energizes the pictorial space with an oblique sweep of agitated luminous bands. **Charles Gagnon**'s modulated, textured planes—colour fields—emerge from the structure of the square, a reminder of the framework of the canvas. **Paterson Ewen**, in his sharp-edged planes of flat colour, maintains the fluidity of a line assimilated to what he called the “life stream.” **Yves Gaucher** proposes monochromatic energy fields animated by a serial rhythm and the logic of the diagonal. Subscribing to the impact of formal conciseness, **Claude Tousignant** and **Guido Molinari** use pure colour as a structural element in their striking hard-edge compositions. Tousignant anchors vibrating networks of subtly or starkly contrasting coloured bands in the circle and the oval. Molinari exploits the geometric pattern of the checkerboard, the juxtaposition of vertical stripes and an effective

system of colour permutations. **Rita Letendre** develops a unique visual vocabulary based on a driving impulse of large oblique vectors: points, arrows, stripes and diagonals. For the moment, **Serge Lemoyne** adopts the spare outline of the triangle and the deductive distribution of colour, while subtly affirming the power of the gesture in the splash. **Louis Comtois**'s red monochrome proposes a notably concise, exemplary balance of structure and colour.

These same years saw sculptural language change radically. Interest in new materials (plastic, resins, aluminum, steel and stainless steel), customary materials in new guises (coloured wood, laminated wood, painted metal, assemblages) and their many possibilities gave rise to highly varied offerings. **Françoise Sullivan**'s transparent *Spirale* embodies freedom of movement, circularity and an apparent absence of density in the sculptural volume. In his stacks of identical modular aluminum forms connected around a vertical axis, **Ulysse Comtois** shatters the monolithic sculptural object by infusing it with movement.

**Charles Daudelin** illustrates the principles of duality and complementarity in his patinated bronze *Colonne*, an orthogonal work that plays vertically on the combination of smooth exterior surfaces and an irregular interior space. **Peter Gnass** explores the problems inherent in new materials, the reformulation of space and its perception. His highly original structures incorporate light and the dynamic placement of various geometric vectors. **Henry Saxe** turns his attention to the ways of structuring a work, among other things; set near the ground, *For Three Blocks* transposes the notion of assemblage into sculpture and re-evaluates the traditional sculptural base, here suggested by the wood blocks named in the work's title. In 1976, **Michel Goulet** defined sculptural space as “unstable” and “forbidden.” Showing a clear predilection for planes and linear axes, he insists on an apparent precariousness of balance and sometimes appropriates the wall as one of the supports of his work.



## 7

### “Color in Motion” (1975)

Known for his systemic and cinematic graphic work and sculpture, **Roger Vilder** has also made films and “cybernetic” animated videos. The film *Color in Motion* encompasses his basic concerns for form, colour, movement, cycles and the relationship between the unit and the whole. The sequential transformation of line, square and rectangle within astute chromatic variations—red, yellow, blue and green—suggests a homage to Mondrian, as well as a reflection on the infinite potential of abstract visual language and new image technologies.



## 8

### Abstract Painting Reinvented? (1980s and 1990s)

Sensitive to the advances of the previous decades, abstract painting in the 1980s and 1990s pursued its permutations within a relative hybridness, reassessing the contrasting merits of gestural expression and the dynamics of structure. Borrowing from illusionistic strategy, **Joseph Branco** examines and reconstructs the components of the system of painting: motif, composition, surface, support, stretcher and frame. **Richard Mill** asserts an exuberant gesturalità celebrating colour within a geometric grid mitigated by the irregularity of its borders. With *Encadrer un vert*, **Michel Daigneault** inscribes the coloured field in the flatness of the surface as an atmospheric motif. Calling himself a “sculptor who paints,” **Jean-Marie Delavalle** develops his monochrome

abstract practice based on the reduction of pictorial materiality and on its presence in space. In an essentially monochromatic work whose subtle modulations affect the strict parameters of the grid, **Christian Kiopini** analyses the schemas of perspectivist representation and the unbounded effects of latent illusionism. Operating according to a dynamic of opposites that combines the intuition of the gesture and the desire for structure, **Jocelyn Jean** produces composite objects, a poetic synthesis of painted and constructed material. The series of red paintings by **Françoise Sullivan** embodies the authenticity of the impulse, the eventful dimension and the breadth of vision characteristic of her lyrical, multidisciplinary work.





## 9

### Some Sculpture, Some Painting (1981–2011)

The forms in **Roland Poulin's** sculpture take on meaning through the alternation of void (original, absolute) and solid (primary or fabricated matter). The density of the vertical planes—little cement parapets—dissolves into the grey patina of the entire surface. Essential light serves to calibrate the volumes and sharply defines “shadows in the corners.” The painting *La Création de l'univers (version abrégée)* by **Charles Gagnon** encompasses notions of monochrome and sequence, the power of the gesture and the presence of alphabetical and numerical codes, intercalary physical space and the space of metaphor. The modular sculpture by **Claude Tousignant** vacillates between a conception of autonomous painting or painting freed in space and a spare, rhythmical sculpture invested in an immaterial white monochrome. Each in his own way, **Stéphane La Rue**, **François Lacasse** and **Chris Kline** also exploit the potential of white:

La Rue's “painted objects” revisit the minimalist tradition, while introducing distortions, irregularities, shifts and blurring; Lacasse embeds the space of the painting in the expression of an opulent, liquid materiality; through the diaphanous quality of his surfaces and the economy of his formal vocabulary, Kline reveals the essence and nature (the underside) of painting. With the wood sculpture *Casier pour objet du désir*—a magnified three-dimensional grid—**Francine Savard** reflects on the site and space of artistic practice, among other things. **Yves Gaucher's** *5 bleus* proposes the strikingly simple unfurling of a pictorial program based entirely on the experience of colour. **David K. Ross** inscribes a moment of art history and the history of this museum in a deep blue field of colour (a photographic image on canvas).

## 10

### Circularity: Round Trips

Raising the question of abstraction inevitably raises the question of representation. Painter and video artist **Mario Côté** casts an attentive eye at everyday reality and also, in the present case, the reality of Dziga Vertov's famous film *Man with a Movie Camera*. The result is a series of emblematic images alternating between clearly identifiable references and obviously more abstract painted and graphic works. In *N° 380*, a spectacular circular composition, **Suzelle Levasseur** intentionally blurs the boundaries between abstraction (moving colour field) and representation (the resurgence of enigmatic forms). **Laurent Grasso's** *Éclipse* evokes an array of references that do not belong exclusively to artistic practice: minimal and conceptual art, Op art, painterly abstraction, astronomy, poetic metaphor.



April 12, 2012 to April 4, 2016

The Musée d'art contemporain de Montréal has received major funding from Québec's Ministère de la Culture et des Communications, under its program of support for permanent exhibitions, to highlight one of the most important aspects of the Musée Collection. The exhibition *A Matter of Abstraction* will be on display from 2012 to 2016.

Curator: Josée Béjlsle  
 Editor: Chantal Charbonneau  
 Translation: Donald Pistolesi  
 Proofreading: Susan Le Pan  
 Design: Fleury/Savard, design graphique  
 Printing: Croze inc.

The Musée d'art contemporain de Montréal is a provincially owned corporation funded by the Ministère de la Culture et des Communications du Québec. It receives additional funding from the Department of Canadian Heritage and the Canada Council for the Arts.

Collection Loto-Québec, principal partner of the Musée d'art contemporain de Montréal

**Photographs**

Richard-Max Tremblay: 1, 2, 4–24, 26–30, 33–35, 38–47, 49–51, 53–60, 62–65, 67, 69, 70, 73–75, 77, 78, 80–88, 90–94, 97–103 and all gallery views  
 MACM: 3, 32, 36, 37, 48, 61, 68, 72  
 Denis Farley: 25, 31, 79  
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 François LeClair: 95  
 Guy L'Heureux: 66, 96, 104  
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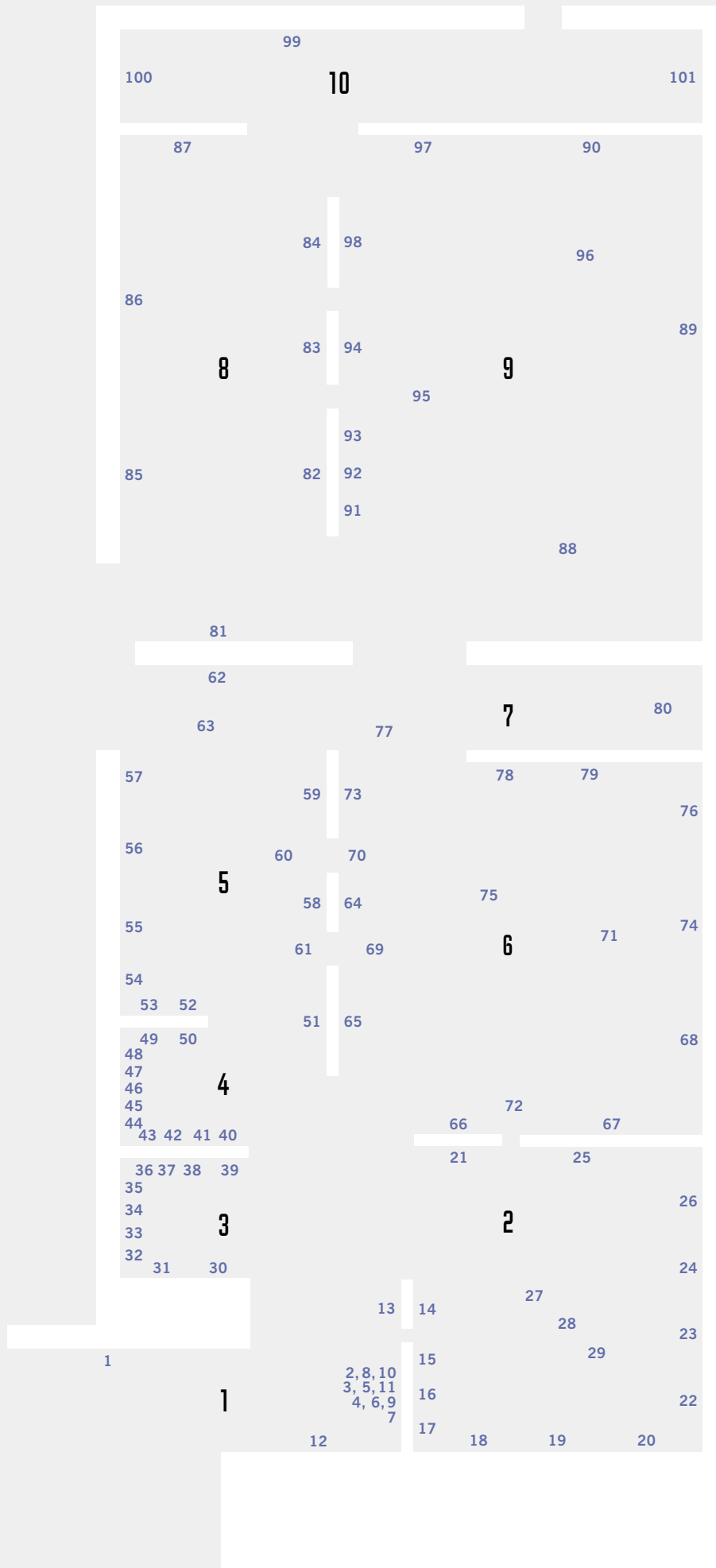
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Estate of the artist: 5, 6, 10, 11, 44–48, 52, 57, 67–70, 89  
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 SODRAC: 1, 2, 7–9, 22–26, 31–39, 51, 54–56, 58–61, 64, 65, 72, 73, 75–77, 81, 86, 88, 90, 101–103

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- Trudeau, Yves **60**  
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- Vaillancourt, Armand **61**  
Black Lake, Québec, 1929–
- Vilder, Roger **80**  
Beirut, Libanon, 1938–

# Gallery Plan



## Works

1



**1**  
**Guy Pellerin**  
*n° 228–Ici / Ailleurs*  
[No. 228–Here/Elsewhere]  
1993  
Acrylic on wood  
60 × 540 × 7.2 cm (overall)  
60 × 60 × 7.2 cm (each element)  
Gift of the artist  
D 00 46 I 5

2



**2**  
**Alfred Pellán**  
*Sous-terre* [Underground]  
1938  
Oil on canvas  
33 × 55 cm  
A 71 124 P 1

3



**3**  
**Paul-Émile Borduas**  
*Viol aux confins de la matière*  
[Rape at the Borders of Matter]  
1943  
Oil on canvas  
40.4 × 46.5 cm  
A 71 56 P 1

4



**4**  
**Paul-Émile Borduas**  
*Paysage* [Landscape]  
1946  
Oil on canvas  
19.6 × 25.5 cm  
A 71 47 P 1

5



**5**  
**Fritz Brandtner**  
*St. Lawrence River*  
1952  
Collage on paper  
12.5 × 27.5 cm  
Gift of the Collection of Bruno M. and  
Ruby Cormier  
D 87 139 CO 1

6



**6**  
**Edmund Alleyn**  
*Sans titre* [Untitled]  
1956  
Oil on canvas  
24.5 × 35.3 cm  
Gift  
D 92 1345 P 1

7



**7**  
**Jean Dallaire**  
*Abstraction*  
1958  
Oil on canvas  
18.4 × 26 cm  
Gift in memory of Ghyslaine  
Bélanger-Lafontaine  
D 92 1355 P 1

8



**Jean-Paul Riopelle**  
*Feux-follets* [Will-o'-the-Wisp]  
1956  
Oil on canvas  
55.5 × 46 cm  
A 71 126 P 1

9



**Marcelle Ferron**  
*Sans titre* [Untitled]  
1960  
Oil on canvas  
65.2 × 46.4 cm  
Gift of Robert A. Thomas  
D 98 114 P 1

10



**Paterson Ewen**  
*The Star*  
c.1962  
Oil on canvas  
25.6 × 35.9 cm  
A 71 73 P 1

11



**Ulysse Comtois**  
*Sans titre* [Untitled]  
1965  
Oil on canvas  
30 × 40 cm  
Lavalin Collection of the Musée d'art  
contemporain de Montréal  
A 92 1052 P 1

12



**Claude Tousignant**  
*Sulfo-Sélénide*  
1973  
Acrylic on canvas  
30.6 cm (diameter)  
A 73 12 P 2

2

13



**Paul-Émile Borduas**  
*Palette d'artiste surréaliste ou 3.45*  
[Surrealist Artist's Palette or 3.45]  
1945  
Oil on canvas  
57.5 × 76.2 cm  
A 71 57 P 1

14



**Paul-Émile Borduas**  
*Le Facteur ailé de la falaise ou 5.47*  
[The Winged Courier of the Cliff or 5.47]  
1947  
Oil on canvas  
81.9 × 109.9 cm  
A 75 20 P 1





**15**  
**Paul-Émile Borduas**  
*Le Carnaval des objets délaissés*  
 [The Carnival of Forsaken Objects]  
 1949  
 Oil on canvas  
 56.2 × 47.2 cm  
 Gift of National Museums of Canada  
 D 73 65 P 1



**16**  
**Paul-Émile Borduas**  
*Neiges d'octobre* [October Snow]  
 1953  
 Oil on canvas  
 50.7 × 40.7 cm  
 Gift of National Museums of Canada  
 D 73 66 P 1



**17**  
**Paul-Émile Borduas**  
*Pâques* [Easter]  
 1954  
 Oil on canvas  
 183 × 304 cm  
 Gift of National Museums of Canada  
 D 73 67 P 1



**18**  
**Paul-Émile Borduas**  
*L'étang recouvert de givre*  
 [Frost Covered Pond]  
 1954  
 Oil on canvas  
 61.2 × 76.3 cm  
 Gift of National Museums of Canada  
 D 73 69 P 1



**19**  
**Paul-Émile Borduas**  
*Cheminement bleu*  
 [Blue Progression]  
 1955  
 Oil on canvas  
 147.5 × 114.5 cm  
 Gift of Mrs. Iris and Dr. Max Stern  
 D 76 42 P 1



**20**  
**Paul-Émile Borduas**  
*Chatoisement* [Shimmer]  
 1956  
 Oil on canvas  
 147 × 114 cm  
 A 71 50 P 1



**21**  
**Paul-Émile Borduas**  
*Sans titre (n° 34)* [Untitled (No. 34)]  
 1957  
 Oil on canvas  
 129.8 × 194.8 cm  
 Gift of National Museums of Canada  
 D 73 80 P 1



**22**  
**Jean-Paul Riopelle**  
*Sans titre* [Untitled]  
 1949  
 81.1 × 100.1 cm  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 1164 P 1



**23**  
**Jean-Paul Riopelle**  
*Sans titre* [Untitled]  
 1950  
 Oil on canvas  
 152.7 × 121.7 cm  
 A 74 30 P 1



**24**  
**Jean-Paul Riopelle**  
*L'Érieux*  
 1957  
 Oil on canvas  
 129.5 × 195 cm  
 Gift of Dr. Max Stern  
 D 75 51 P 1



**25**  
**Jean-Paul Riopelle**  
*Landing*  
 1958  
 Oil on canvas  
 200 × 375 cm  
 A 68 56 P 1



**26**  
**Jean-Paul Riopelle**  
*Autre pôle* [Other Pole]  
 1961  
 Oil on canvas  
 59.7 × 72.9 cm  
 A 78 34 P 1



**27**  
**Robert Roussil**  
*Sans titre* [Untitled]  
 1954  
 Painted wood  
 94.8 × 27.5 × 25.5 cm  
 Gift  
 D 02 16 S 1



**28**  
**Robert Roussil**  
*Sans titre* [Untitled]  
 1954  
 Painted wood  
 87.8 × 26 × 22.5 cm  
 Gift  
 D 02 17 S 1



**29**  
**Robert Roussil**  
*Sans titre* [Untitled]  
 1954  
 Painted wood  
 100 × 24.5 × 24 cm  
 Gift  
 D 02 18 S 1

### 3



**30**  
**Marcel Barbeau**  
*Le Tumulte à la mâchoire crispée*  
[Tumult with Clenched Teeth]  
1946  
Oil on canvas  
76.8 × 89.3 cm  
Gift of Gisèle and Gérard Lortie  
D 68 48 P 1



**31**  
**Jean-Paul Mousseau**  
*Bataille moyenâgeuse*  
[Medieval Battle]  
1948  
Acrylic on canvas  
203.5 × 203.5 cm  
A 67 4 P 1



**32**  
**Fernand Leduc**  
*Leur ombre* [Their Shadow]  
1945  
Oil on wood panel  
39.9 × 45.3 cm  
A 77 41 P 1



**33**  
**Fernand Leduc**  
*Figure 2*  
1949  
Oil on cardboard  
51.3 × 66.7 cm  
Gift  
D 75 36 P 1



**34**  
**Marcelle Ferron**  
*Le Champ russe* [A Russian Field]  
1947-1948  
Oil on masonite  
23.2 × 30.2 cm  
A 97 3 P 1



**35**  
**Marcelle Ferron**  
*Le Poète enchanté* [Enchanted Poet]  
1949  
Oil on canvas mounted on cardboard  
35.5 × 25 cm  
A 79 15 P 1



**36**  
**Claude Gauvreau**  
*Sans titre* [Untitled]  
1954  
Ink on onion paper  
21.6 × 14 cm  
A 77 31 D 1



**37**  
**Claude Gauvreau**  
*Sans titre* [Untitled]  
1954  
Ink on onion paper  
21.6 × 14 cm  
Gift of Gabrielle Borduas  
D 77 14 D 1



**38**  
**Pierre Gauvreau**  
*Babilonite*  
1948  
Oil on wood  
55.5 × 44.7 cm  
A 77 51 P 1



**39**  
**Pierre Gauvreau**  
*L'Écartèlement du cœur chanté par l'oiseau-foin* [The Quartering of the Heart as Sung by the Hay-Bird]  
1951  
Oil on canvas  
76.3 × 91.4 cm  
Lavalin Collection of the Musée d'art contemporain de Montréal  
A 92 784 P 1

### 4



**40**  
**Jauran** (Rodolphe de Repentigny)  
*3-54*  
1954  
Oil on board  
49.7 × 48 cm  
Gift of Françoise de Repentigny  
D 78 103 P 1



**41**  
**Jauran** (Rodolphe de Repentigny)  
*N° 217*  
c.1955  
Oil on board  
52.8 × 45.6 cm  
Gift of Françoise de Repentigny  
D 78 104 P 1



**42**  
**Jauran** (Rodolphe de Repentigny)  
*Sans titre* [Untitled]  
c.1955  
Oil on board  
48 × 40 cm  
Gift of Françoise de Repentigny  
D 78 105 P 1



**43**  
**Jauran** (Rodolphe de Repentigny)  
*N° 197*  
1955  
Oil on board  
58 × 43.9 cm  
Gift of Françoise de Repentigny  
D 78 106 P 1



**44**  
**Jean-Paul Jérôme**  
*L'Aube-Pastorale* [Pastoral-Dawn]  
 1954  
 Oil on canvas  
 46 × 61.4 cm  
 A 78 130 P 1



**45**  
**Jean-Paul Jérôme**  
*Sans titre* [Untitled]  
 1958  
 Oil on canvas  
 38.3 × 46.1 cm  
 Gift  
 D 09 140 P 1



**46**  
**Fernand Toupin**  
*Échourie*  
 1954  
 Oil on board  
 50 × 40.2 cm  
 A 77 21 P 1



**47**  
**Fernand Toupin**  
*Aire avec ocre* [Surface with ochre]  
 1955  
 Oil on board  
 80.2 × 54.8 cm  
 A 77 22 P 1



**48**  
**Fernand Toupin**  
*Aire avec arcs réciproques*  
 [Surface with Reciprocal Arcs]  
 1956  
 Oil on board  
 45.4 × 28.6 cm  
 A 77 23 P 1



**49**  
**Louis Belzile**  
*Composition*  
 1956  
 Oil and graphite on board  
 61 × 72 cm  
 Gift of Michel Brossard  
 D 98 18 P 1



**50**  
**Louis Belzile**  
*Méditation sur le bleu*  
 [Meditation on Blue]  
 1958  
 Oil on canvas board  
 63.4 × 76.1 cm  
 A 78 10 P 1

## 5



**51**  
**Jean McEwen**  
*Rouge sur blanc* [Red on White]  
 1956  
 Oil on canvas  
 189.5 × 152.8 cm  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 447 P 1



**52**  
**Jean Goguen**  
*Verticale jaune* [Yellow Vertical]  
 1962  
 Oil on canvas  
 78.9 × 104 cm  
 A 92 10 P 1



**53**  
**Denis Juneau**  
*Blanc, noir et couleurs*  
 [White, Black and Colours]  
 1958  
 Oil on canvas  
 91.5 × 76 cm  
 Gift of Georges Curzi  
 D 00 126 P 1



**54**  
**Fernand Leduc**  
*Porte d'orient* [Door to the East]  
 1955  
 Oil on canvas  
 75 × 91.2 cm  
 A 79 24 P 1



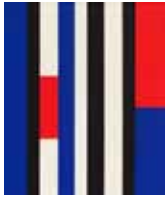
**55**  
**Jean-Paul Mousseau**  
*Soleil* [Sun]  
 1956  
 Oil on canvas  
 126.6 × 101.8 cm  
 Gift of the Collection of Bruno M. and  
 Ruby Cormier  
 D 11 1 P 1



**56**  
**Jacques Hurtubise**  
*Peinture n° 43* [Painting No. 43]  
 1962  
 Acrylic emulsion and charcoal  
 on canvas  
 228.4 × 167 cm  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 891 P 1



**57**  
**Lise Gervais**  
*Vorace multicolore*  
 1964  
 Oil on canvas  
 183.2 × 45.9 cm  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 1001 P 1



**58**  
**Guido Molinari**  
*Rectangles rouges*  
 [Red Rectangles]  
 1961  
 Acrylic on canvas  
 102 × 86.3 cm  
 A 83 40 P 1



**59**  
**Fernand Leduc**  
*Triptyque* [Triptych]  
 1964  
 Acrylic on canvas  
 64.7 × 137.5 cm  
 A 74 22 P 1



**60**  
**Yves Trudeau**  
*La Cité* [The City]  
 1962  
 Welded iron  
 303 × 51 × 45 cm  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 1045 S 1



**61**  
**Armand Vaillancourt**  
*Sans titre* [Untitled]  
 1963  
 Burnt oak  
 203.2 × 58.4 × 58.4 cm  
 Gift of the artist  
 D 65 75 S 1



**62**  
**Marcel Barbeau**  
*Rétine virevoltante* [Twirling Retina]  
 1966  
 Acrylic on canvas  
 203.5 × 203.5 cm  
 A 67 4 P 1

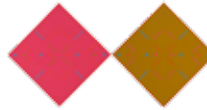


**63**  
**Serge Tousignant**  
*Gémiation* [Gemination]  
 1967  
 Painted steel and stainless steel  
 53.3 × 110.8 × 61 cm  
 A 67 38 S 1

**6**



**64**  
**Jean-Paul Mousseau**  
*Modulation espace bleu*  
 [Modulation Blue Space]  
 1963  
 Oil on plywood  
 203 × 91.2 cm  
 A 75 8 P 1



**65**  
**Yves Gaucher**  
*Fish Eyes et Danse carrée*  
 [Œil de poisson and Square Dance]  
 1965  
 Acrylic on canvas  
 76.5 cm × 76.5 cm (each element)  
 108 × 216 cm (overall)  
 Gift  
 D 75 38 P 2



**66**  
**Claude Tousignant**  
*Gong*  
 1965  
 Acrylic on canvas  
 166.2 cm (diameter)  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 712 P 1



**67**  
**Charles Gagnon**  
*Espace aveugle avec espace  
 écran / vert / Blind Space with  
 Space Blind / Green*  
 1966  
 Oil on canvas  
 204 × 235 cm (overall)  
 Gift  
 D 99 59 P 2



**68**  
**Paterson Ewen**  
*Diagrama of the Multiple  
 Personality No. 1*  
 1966  
 Acrylic on canvas  
 229.2 × 170.4 cm  
 A 68 65 P 1



**69**  
**Ulysse Comtois**  
*Colonne n° 6* [Column No. 6]  
 1967  
 Aluminum  
 170 × 39 cm (diameter)  
 A 67 10 S 1



**70**  
**Ulysse Comtois**  
*Colonne* [Column]  
 1970  
 Aluminum  
 181.5 cm (height) × 8.5 cm (diameter)  
 Lavalin Collection of the Musée d'art  
 contemporain de Montréal  
 A 92 1120 S 1



**71**  
**Peter Gnass**  
*Lumenstructure n° 8*  
 1968  
 Aluminum, Plexiglas and  
 phosphorescent resin  
 110 × 158 × 158 cm  
 Gift of the artist  
 D 95 78 S 1

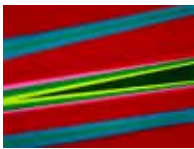




**72**  
**Françoise Sullivan**  
*Spirale* [Spiral]  
 1969  
 Plexiglas  
 65.5 × 31 × 35.4 cm  
 A 77 59 S 1



**73**  
**Guido Molinari**  
*Structure*  
 1970  
 Acrylic on canvas  
 229.2 × 199 cm  
 A 70 1 P 1



**74**  
**Rita Letendre**  
*Malapeque II*  
 1973  
 Acrylic on canvas  
 152.5 × 203.2 cm  
 Gift  
 D 03 38 P 1



**75**  
**Henry Saxe**  
*For Three Blocks*  
 1976  
 Steel plate covered with red oxide,  
 stainless steel  
 167.5 × 110.6 × 22.8 cm  
 A 77 40 S 1



**76**  
**Serge Lemoyne**  
*Une pointe bleue entre deux  
 pointes blanches* [A Blue Point  
 Between Two White Points]  
 1978  
 Acrylic on canvas  
 172.5 × 213.5 cm  
 A 79 26 P 1



**77**  
**Charles Daudelin**  
*La Colonne* [A Column]  
 1973–1978  
 Bronze  
 236.2 × 29.2 × 30.5 cm  
 A 79 32 S 1



**78**  
**Michel Goulet**  
*Lieu interdit IX* [Forbidden Space IX]  
 1978  
 Acrylic and painted steel  
 181 × 33.5 × 20 cm  
 René Payant Bequest  
 D 88 16 S 3



**79**  
**Louis Comtois**  
*From Cadmium Red Deep*  
 1979  
 Acrylic on canvas  
 165.3 × 306.3 cm  
 Gift of the artist and Reiner  
 Schürmann, with the support of the  
 American Friends of Canada  
 D 95 21 P 5

## 7



**80**  
**Roger Vilder**  
*Color in Motion*  
 1975  
 Colour film, sound, 3 min  
 Gift  
 D 00 23 F 1

## 8



**81**  
**Joseph Branco**  
*Rejouer la mort, seulement pour  
 vous plaire I* [Replay Death, Only  
 to Please You I]  
 1985  
 Cotton canvas, glue, acrylic and  
 fibreglass  
 210 × 293.5 cm  
 A 85 21 P 1



**82**  
**Richard Mill**  
*Sans titre* [Untitled]  
 1988  
 Acrylic on canvas  
 194.8 × 284.3 cm  
 Gift of Robert-Jean Chénier  
 D 01 60 P 1



**83**  
**Michel Daigneault**  
*Encadrer un vert* [Framing a Green]  
 1992  
 Acrylic on canvas  
 183.1 × 152.5 cm  
 A 93 44 P 1



**84**  
**Jean-Marie Delavalle**  
*Grande plaque aluminium*  
 [Large Aluminum Plate]  
 1992  
 Polished aluminum  
 244 × 122 × .5 cm  
 Gift of Domenica Carbone  
 D 98 129 S 1





**85**  
**Christian Kiopini**  
*Plante verte n° 1* [Green Plant No. 1]  
 1995  
 Acrylic on plywood  
 200 × 255.5 cm  
 Gift  
 D 98 79 P 1



**86**  
**Françoise Sullivan**  
*Rouge nos 2, 3, 5, 6*  
 [Red Nos. 2, 3, 5, 6]  
 1997  
 Acrylic on canvas  
 152 × 638 cm (overall)  
 A 98 7 P 4



**87**  
**Jocelyn Jean**  
*Les Quatre Balises* [Four Beacons]  
 1997  
 Acrylic and vinyl paint, lead sheets,  
 staples on paper  
 105 × 50 cm (each)  
 A 97 40 TM 4

**9**



**88**  
**Roland Poulin**  
*Des ombres dans les angles*  
 [Shadows in the Angles]  
 1981–1982  
 Cement  
 42 × 96 × 352 cm  
 Gift of the artist  
 D 96 47 S 5



**89**  
**Charles Gagnon**  
*La Création de l'univers (version abrégée) / The Creation of the Universe (Abridged Version)*  
 1993  
 Oil on canvas  
 203 × 168 cm (2 elements)  
 40 × 51 cm (5 elements)  
 Purchased with funds from the Canada Council for the Arts Acquisition Program  
 A 98 86 P 7



**90**  
**Yves Gaucher**  
*5 Bleus* [5 Blues]  
 1996–1997  
 Acrylic on canvas  
 41 × 490 cm (overall)  
 A 01 1 P 9



**91**  
**Stéphane La Rue**  
*2 : 39*  
 1999  
 Acrylic on wood  
 66.5 × 60.1 × 10.8 cm  
 A 00 5 P 1



**92**  
**Stéphane La Rue**  
*32 : 55*  
 1999  
 Acrylic on wood  
 66.5 × 60.1 × 10.8 cm  
 A 00 6 P 1



**93**  
**Stéphane La Rue**  
*11 : 18*  
 1999  
 Acrylic on wood  
 66.5 × 60.1 × 10.8 cm  
 A 00 7 P 1



**94**  
**François Lacasse**  
*Blanc-manger pour le visible*  
 [Blancmange for the Visible]  
 2000  
 Acrylic and ink on canvas  
 180 × 115 cm  
 Purchased with funds from the Fondation du Musée d'art contemporain de Montréal  
 A 02 8 P 1



**95**  
**Francine Savard**  
*Casier pour objet du désir*  
 [A Rack for Object of Desire]  
 2000  
 Linden  
 213 × 213 × 152 cm  
 Gift of the artist  
 D 11 55 S 1



**96**  
**Claude Tousignant**  
*Modulateur de lumière n° 3*  
 [Light Modulator No. 3]  
 2001–2003  
 Painted aluminum  
 284.5 × 183 × 62 cm (overall)  
 284.5 × 107.2 × 17.5 cm (2 elements)  
 284.5 × 131 × 27.5 cm (1 element)  
 Purchased with funds from the Canada Council for the Arts Acquisition Program  
 A 05 27 S 3



**97**  
**David K. Ross**  
*MACM (après 1989)*  
 [MACM (after 1989)]  
 2010  
 Ink-jet print on canvas, 1/1  
 206.2 × 170.2 × 7.7 cm  
 Gift of the artist  
 D 10 57 PH 1



**98**  
**Chris Kline**  
*Divider No. 6*  
 2011  
 Acrylic on poplin on stretcher  
 183 × 183 cm  
 Gift  
 D 11 85 P 1

# 10

99



**Suzelle Levasseur**

*N° 380*

1995

Oil on canvas

243 cm (diameter)

Gift of the artist

D 02 57 P 1

100



**Mario Côté**

*Variations Vertov* [Vertov Variations]

1996

Single-channel video, colour and black and white, 27 min 50 s

A 97 45 VID 1

101



**Laurent Grasso**

*Éclipse* [Eclipse]

2010

Neon, transformer, electric wire, 1/5

102.2 cm (diameter) × 6.5 cm

Collection of Robert-Jean Chénier

DEP.2011.1

These last three works are hung outside the exhibition space. The paintings by Jean-Paul Riopelle and Guido Molinari are on display in the Rotonde, on the main floor of the museum. Claude Tousignant's *La Grande Ligne perdue* may be seen opposite the elevators.

102



**Jean-Paul Riopelle**

*Composition*

1951

Oil on canvas

194.9 × 129.8 cm

Lavalin Collection of the Musée d'art contemporain de Montréal

A 92 446 P 1

103



**Guido Molinari**

*Mutation sérielle n° 7*

[Serial Mutation No. 7]

1967

Acrylic on canvas

183.3 × 116.8 cm

Lavalin Collection of the Musée d'art contemporain de Montréal

A 92 449 P 1

104



**Claude Tousignant**

*La Grande Ligne perdue*

[A Long Lost Line]

1969

Acrylic on canvas

107.2 × 632.5 cm

Gift of the artist

D 09 126 P 1