



5

The Second Plastiiciens 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.

In the realm of geometric abstraction, what distinguished the first and second Plastiiciens 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 Plastiiciens⁷ vigorously rejected the notion of mimetic space and

stressed the two-dimensionality of the pictorial surface; almost simultaneously, the second group⁸ 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 Plastiiciens. The exhibition *Art abstrait* at the École des beaux-arts de Montréal—which included two of the first Plastiiciens (Belzile and Toupin) along with Fernand Leduc, 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 Plastiiciens 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 between 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 Toussignant's sculpture *Gémination*, 1967, spectacularly to life.

7 Jauran, Jérôme, Belzile, Toupin and subsequently Leduc.
8 Among them, Guido Molinari, Claude Toussignant, Jean Goguen and Denis Juneau.



6

Painting and Sculpture: Plurality of Abstraction (1968–1979)

The diversity of individual paths in the 1960s and 1970s was due above all to the recognition and re-evaluation of two fundamental poles: Automatist gestural expressionism, and Plastiicien 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 structure and colour. 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 concision, Claude Toussignant and Guido Molinari use pure colour as a structural element in their striking hard-edge compositions. Toussignant anchors vibrantly 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 Lemoine 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 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

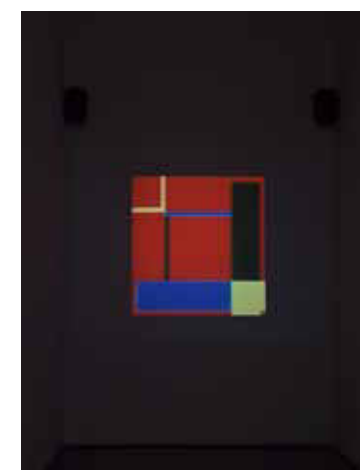
Charles Daudelin illustrates the principles of duality and complementarity in his patinated bronze *Colonne*, an orthogonal work that plays vertically on the combination of smooth exterior surfaces and an irregular interior space. Peter Gnass explores the problems inherent in new materials, the reformulation 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 work's black 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 self, 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 Vidler has also made films and “cybernetic” animated videos. The film *Color in Motion* encompasses his major 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 Reinvigorated (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 gestuality celebrating colour within a geometric grid mitigated by the irregularity of its borders. With *Encadreur un vert*, Michel Daigneault inscribes the fullness of the impulse, the eventful dimension and the breadth of vision characteristic of her lyrical, multidisciplinary work.

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 (1991–2011)

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 presence of alphabetical and numerical codes, intercalary physical space and the space of metaphor. The modular sculpture by Claude Toussignant 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 Déus* proposes the strikingly simple unfolding 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.

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March: 3, 32, 36, 37, 48, 61, 68, 72
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The artist: 12, 27–30, 40, 50, 53, 62, 63, 66, 71, 74, 78, 80, 82–85, 87, 91–100, 104
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

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL
Québec



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.¹ 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.”² 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.



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: Miltra-Mythe, 1948); quoted in English from Paul-Émile Borduas, *Writings, 1942–1966* (Ithaca: 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 it³ 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 “supernatural” 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.

3 The sixteen signatories were Borduas, Madeleine Arbour, Marcel Barbeau, Bruno Cormier, Claude Gauvreau, Pierre Gauvreau, Michel Goulet, Marcotte Ferron, Fernand Leduc, Thérèse Leduc, Jean-Paul Mousseau, Maurice Peron, Louise Renaud, Françoise Riopelle, Jean-Paul Riopelle and Françoise Sullivan.



3

The Automatistes (1945–1954)

“Supernatural 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 Borduas⁴

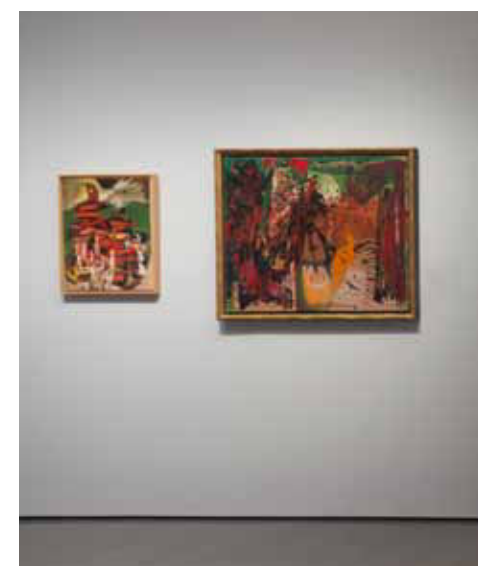
Borduas came in contact with young students and their friends when he was teaching at the École du meuble in the early 1940s. With his interest in the authentic spontaneity he detected in children's drawings and his particular adaptation of Surrealist automatic writing to painting, he devised an aesthetic 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'Épiphanée automatiste vue par un cyclope,”⁵ 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.

4 “Commentaries on Some Current Words,” in *Refus global*, quoted in English from Borduas, *Writings*, p. 74.
5 *La Bête du jour*, January–August 1969, p. 71.



4

The First Plastiiciens (1954–1968)

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 “Plastiicien 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 Plastiiciens' exhibition at L'Échourie on February 10, 1955.

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.

6 *Manifeste des Plastiiciens* (Montréal, 1956). Reprinted in Jauran et al., *Les premiers Plastiiciens* (Montréal: Musée d'art contemporain, 1977).

“As the name they have chosen for their group indicates, the Plastiiciens 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.”⁶

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



Artists

Gallery Plan

Alley, Edmund 6
 Québec, Québec, 1931–
 Montréal, Québec, 2004

Barbeau, Marcel 30, 62
 Montréal, Québec, 1925–

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 Montréal, Québec, 1927–1989

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 40, 41, 42, 43
 Saint-Laurent, Québec, 1926–
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Jean, Jocelyn 87
 Valleyfield, Québec, 1947–

Jérôme, Jean-Paul 44, 45
 Montréal, Québec, 1928–2004

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 Verdun, Québec, 1925–

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 Oshawa, Ontario, 1973–

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 Montréal, Québec, 1968–

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 Rawdon, Québec, 1958–

Leduc, Fernand 32, 33, 54, 59
 Montréal, Québec, 1916–

Lemoyne, Serge 76
 Acton Vale, Québec, 1941–
 Saint-Hyacinthe, Québec, 1998

Letendre, Rita 74
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 Trois-Rivières, Québec, 1953–

McEwen, Jean 51
 Montréal, Québec, 1923–1999

Mill, Richard 82
 Québec, Québec, 1949–

Molinar, Guido 58, 73, 103
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Mousseau, Jean-Paul 31, 55, 62
 Montréal, Québec, 1927–1991

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 Québec, Québec, 1906–
 Laval, Québec, 1988

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 St. Thomas, Ontario, 1940–

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 25, 26, 102
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 Montréal, Québec, 1930–
 Brossard, Québec, 2009

Tousignant, Claude 12, 66, 96, 104
 Montréal, Québec, 1932–

Tousignant, Serge 63
 Montréal, Québec, 1942–

Trudeau, Yves 60
 Montréal, Québec, 1930–

Vaillancourt, Armand 61
 Black Lake, Québec, 1929–

Vilder, Roger 80
 Beirut, Libanon, 1938–

Works

1
 Guy Pellerin
№ 228 - Ici / Ailleurs [No. 228–Here/Elsewhere]
 1993
 Acrylic on wood
 60 × 840 × 7.2 cm (overall)
 60 × 60 × 7.2 cm (each element)
 Gift of the artist
 D 00 46 1 5

2
 Alfred Pellan
Sous-terre (Underground)
 1938
 Oil on canvas
 33 × 55 cm
 A 71 124 P 1

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
 Paul-Émile Borduas
Paysage (Landscape)
 1946
 Oil on canvas
 19.6 × 25.5 cm
 A 71 47 P 1

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
 Edmund Alley
Sans titre (Untitled)
 1956
 Oil on canvas
 24.5 × 35.3 cm
 Gift
 D 92 1345 P 1

7
 Jean Dallaire
Abstraction
 1958
 Oil on canvas
 18.4 × 26 cm
 Gift in memory of Ghyslain
 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
Surfo-Sélenide
 1973
 Acrylic on canvas
 30.6 cm (diameter)
 A 73 12 P 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]
 1945
 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
Chatolement (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'Ériéux
 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

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 23 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
Babilante
 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

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)
№ 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)
№ 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
Echourie
 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 × 58.8 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

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
Carton 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]
 1948
 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
Gémination (Geminatio)
 1978
 Painted steel and stainless steel
 53.3 × 110.8 × 61 cm
 A 67 38 S 1

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
 [Eil 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)
 1970
 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
 1996
 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]
 1979
 Acrylic and painted steel
 53.3 × 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

80
 Roger Vilder
Color in Motion
 1965
 Acrylic on canvas
 76.5 cm × 76.5 cm (each element)
 108 × 216 cm (overall)
 Gift
 D 00 23 F 1

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
 194.5 × 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 Aluminium Plate]
 1992
 Polished aluminum
 244 × 122 × .5 cm
 Gift of Domenico Carbone
 D 98 129 S 1

85
 Christian Kiopini
Plante verte n° 3 (Green Plant No. 1)
 1995
 Acrylic on plywood
 200 × 255.5 cm
 Gift
 D 98 79 P 1

86
 Françoise Sullivan
Rouge n° 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

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
Bianc-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 × 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

99
 Suzelle Levasseur
№ 380
 1995
 Acrylic on plywood
 200 × 255.5 cm
 Gift
 D 98 79 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
Eclipse (Eclipse)
 2010
 Neon, transformer, electric wire, 1/5
 102.2 cm (diameter) × 6.5 cm
 Collection of Robert-Jean Chénier
 DEP2011.1

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

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.