

RAW MATERIALS

Arman, Kounellis, Bellemare

ARMAN

Nice, France, 1928 –

New York, United States, 2005

1. *Accumulation Paint Brushes*

1985

Paintbrushes and acrylic on canvas

113 x 76.2 x 4.3 cm

Gift of Jack Greenwald

1998.086

Arman was a major figure in New Realism, a French art movement started in the early 1960s that proposed new perceptual approaches to the real. Arman (a shortening of his full name, Armand Pierre Fernandez) abandoned abstract painting to devote himself fully to objects in the late 1950s.

After he discovered the Dadaist artist Kurt Schwitters, Arman reimagined and radicalized his practice. He began to gather everyday objects in his immediate environment, presenting them in the form of accumulations. Starting with his series *Cachets* and *Colères*, the object and its multiplication, accumulation, and, sometimes, destruction became the basis of his visual language.

Accumulation Paint Brushes features dozens of identical paintbrushes that have been dipped in red paint and then attached to the canvas, leaving a colourful imprint on the white background that is still visible in places. The form of the artwork, half-sculpture, half-painting, is determined by the characteristics of the object: light and small in size, the paintbrush lends itself to multiplication and accumulation. Its expressive significance is defined by the evocative power of accumulated objects.

JANNIS KOUNELLIS

Piraeus, Greece, 1936 – Rome, Italy, 2017

2. *Senza titolo (Trittico)* **[Untitled (Triptych)]**

1998

Three lithographs, printed with a stone on Sicars rag paper, with folded newspaper pages, printed with a second stone, Edition 48/60
50 x 40 cm each

Collection Landriault-Paradis

2019.032.1-3

This triptych is a group of three lithographs printed on rag paper, with folded newspaper pages glued and printed on top of them. The rag paper was printed with a first stone and presents a scribble of wide black lines crossing the surface, leaving gaps here and there that allow the white of the paper to show through. Onto the centre of these prints are glued newspaper pages, folded randomly, on which Kounellis used a second stone to print abstract black shapes.

Jannis Kounellis was one of the foremost proponents of Arte Povera. This art movement arose in Italy in the mid-1960s around art historian and critic Germano Celant; Arte Povera artists used everyday materials – charcoal, stones and cobblestones, steel, jute canvas, iron, string, and thread, among others – and simple methods.

As early as 1961, Kounellis began to paint on newspaper pages in reaction to the social and political changes of the time. His works on paper generally had a black-and-white palette, like the ones here, and most were untitled. Throughout his career, he constantly incorporated found elements and objects into his work, producing highly structured arrangements. He embraced spatialization and living things in his paintings, sculptures, installations, and performances, although he defined his production mainly in terms of painting.

ROGER BELLEMARE

Montréal, Québec, 1942

3. *Blanc de mémoire (Fin de la guerre)* [Amnesia (End of the War)]

1991

Acrylic, newsprint, frame, steel wire, and nail on panel

79.8 x 65 x 3.5 cm

Gift of Gérald Bolduc

1997.171

Multidisciplinary artist Roger Bellemare has been exploiting and exploring a variety of materials and concepts for forty years. In his production, he makes poetic connections among words, images, and music. Like artists in the Arte Povera movement, Bellemare likes to use “throwaway” materials, which he recycles and rehabilitates to infuse them with new meaning. He examines themes related to war, memory, and eternally starting again.

For *Blanc de mémoire (Fin de la guerre)*, Bellemare made a collage of newspaper articles, both historical and timely. The articles in the centre mark the end of the Second World War. Around them, different clippings about the Gulf War are partly obscured by white paint. When the artwork was created, these articles reflected current events, but they were already disappearing behind a haze. Through his personal approach to global political events, Bellemare places past and present on the same plane, encouraging us to reflect on how history is connected to morality and human memory.

FLOOR PLAN

3rd floor in the hallway

Espace 3e étage

