

ENGLISH TRANSLATION

IN THE NAME OF MATTER The Imaginary Museum of Louise Warren

PHILIPPE ALLARD
HDPE-19

SUMMER 2020

IN THE NAME OF MATTER

The Imaginary Museum of Louise Warren

August 15, 2020 — January 10, 2021

Curator: Louise Warren

This exhibition highlights the links that my poems and essays have with creation, with artists and their works, as well as the aesthetic choices that support my writing. Trembling, erasing, repetition, attachment, reading a form, remembering, collage. A community of artists has been accompanying me for many years.

It's also about giving value to objects that do not necessarily belong to the art world and making them cohabit with works by recognized artists. For example, a painting by an anonymous artist, drawings made by my father or my children, or artists' books sold in alternative networks. Some of these artists have never shown their work in museums, others have never shown outside of Europe.

Most of these small-format works are part of my daily life, they inhabit my books and live on my walls. I am imbued with them. I would like to draw attention to the art of living with forms, materials, and sensations. The museum is also where this art of living takes place.

I have been carrying the word matter for a long time: it describes both living and writing, perceptions and words. May this event be an opportunity to share intimacy and the living alliance between art and poetry.

Louise Warren, Guest curator

This exhibition in partnership with the Musée d'art de Joliette was made possible thanks to the support of the Conseil des arts et des lettres du Québec and the Programme de partenariat territorial de Lanaudière.

Quotations:

*Wherever I am, I am my own studio, continuously worked on by my materials.
I am committed. I speak for them. In the name of matter.*

Set up a form, start moving.

LIST OF ARTWORKS

SYLVIA SAFDIE

Aley, Lebanon, 1942

1. Untitled, from the series *Eidola*

1987-1988

Oil and mixed media on canvas, 50.5 x 40.5 cm

2. *Notations No. 16*

1990

Oil and earth on geofilm, 42 x 34.5 cm

3. *Notes from my Journal Pg. 439*

1995

Oil and earth on geofilm, 106 x 74 cm

Collection André Lamarre

Sylvia Safdie's works have accompanied my poetry collections *Notes et paysages*, *Terra incognita* and *Noyée quelques secondes*.

"The artist's essential sketchbook, a true duplicate of her studio, where Sylvia Safdie makes multiple drawings of objects surrounded by quotes from her readings and sentences or words scribbled on the page, some in Hebrew, some in English. Each language echoes the other as well as the forms themselves. Under the titles *Notes from my Journal* and *Notations*, she has established a continuous thread between forms and words, between writing and art, between her quest and her work, between art and the world."

Interroger l'intensité, 1999

SAMUEL-CHARLES WARREN

Montréal, Quebec, 1911 – Montréal, Quebec, 1993

4. *La maison familiale, rue Saint-Urbain* (la « *Maison bleue* »)

[The Family Home, Saint Urbain Street (the “Blue House”)]

1977

Charcoal, 25 x 15 cm

“My father wanted to be an architect. He began his studies at the École des Beaux-Arts but could not continue. Nevertheless, he built cottages, renovated the blue house, and was interested in buildings his whole life. I certainly sensed my father’s disappointment at not being who he wanted to be. Yet, because of him, I became the architect of my books.”

La vie flottante. Une pensée de la création, 2015

HUGO LAMARRE

Montréal, Quebec, 1989

5. *Le bureau de maman* [Mom’s Desk]

2000

Pencil, 22.5 x 22.5 cm

My work table made of cherry wood, when I arrived at Lake Pierre in 1999. My father found this chair in a back lane and gave it to me many years ago. It’s followed me everywhere. Hugo was 10 years old when he made this drawing. My studio isn’t configured this way anymore, but in *Bleu de Delft*, at the word “Atelier,” I remember how it was when my son made this drawing.

“The window above the table is precious to me. I talk to it when I have questions, because in its silence it shows me the tips of the pine trees, the lake, and the book I left in the grass.”

Bleu de Delft. Archives de solitude, 2001

ALEXANDRE HOLLAN

Budapest, Hungary, 1933

6. *Incertitudes*

[Uncertainties]

2007

Artist book, poem by Louise Warren, charcoal drawing by Alexandre Hollan, Trans-en-Provence, Éditions Remarque, edition of 33

27 x 58 cm

Poem republished in *Anthologie du présent*.

KROCHKA

Paris, France, 1939

7. Untitled

2014

Graphite, 25 x 30 cm

This more recent drawing belongs to the same family as the cover of *Une pierre sur une pierre*, a collection of poems published in 2006.

ARIÉ MANDELBAUM

Brussels, Belgium, 1939

8. *Autoportrait*

[Self-portrait]

2004

Graphite, 30 x 28 cm

“How does this face in my memory appear to me? How can I surrender it? What have I retained from it? What have I seen beneath its initial face, what life has come to touch mine? How can I make the sensitive layer of a face I believe I possess appear before it quickly disappears? This is not a portrait. I say the words thin-skinned, but it’s not enough.”

Objets du monde. Archives du vivant, 2005

KROCHKA

Paris, France, 1939

9. Untitled

2015

Ink, 7 x 17 cm

RICHARD GRAVEL

Québec City, Quebec, 1952

10. *Carnets de visages, n° 57*

[Face diaries, No. 57]

2012

Gouache, 3 x 3.5 cm

This more recent drawing belongs to the same family as the cover of *Une pierre sur une pierre*, a collection of poems published in 2006.

JUDITH LAMARRE

Montréal, Quebec, 1996

11. Untitled

2011

Fine point pen, 18 x 24.5 cm

Ink on paper by my daughter Judith, Christmas gift 2011, on the occasion of the publication of *Apparitions. Inventaire de l'atelier*. Objects she also photographed for this book.

ALEXANDRE HOLLAN

Budapest, Hungary, 1933

12. *Vie silencieuse*

[Silent Life]

2007

Watercolour, 15.5 x 22.5 cm

Cover of *Delft Blue & Objects of the World: Archives I and II*.

“To keep writing at the same level as thinking, to be, as I was, kneeling in front of an all-blue still life while Alexandre told me about how he practices his quiet lives, seated on a meditation bench, his body straight, one meter in front of his subject. As if, by kneeling, all distances disappeared. Things slide from the same height towards the bottom. The erasure of movement reminds me of reflecting water. The fact that one loses the object in the vibration of colour makes it larger, allows it to reach its share of infinity.”

Le livre des branches. Dans l'atelier d'Alexandre Hollan, 2004

KROCHKA

Paris, France, 1939

13. *Petit bleu*

[Small Blue]

2006

Oil on linen canvas, 33 x 41 cm

14. Untitled

2006

Oil on linen canvas, 49.5 x 40 cm

A painting by Krochka illustrates the cover of *La vie flottante. Une pensée de la création*.

“Big and small, often. Often close, like a breakthrough. A slow walk on stones. [...] In this ritual form, like a garden where colours touch and are linked by imaginary lines, each piece built in an organic, sensual way as in nature. The line does not oscillate, something within us moves, lightly trembles, and reaches another degree of sensitivity.”

La forme et le deuil. Archives du lac, 2008

DENISE LIOTÉ

Paris, France, 1925 – Paris, France, 2018

15. Untitled

1996

Oil on linen canvas, 46 x 55 cm

“An extremely thin, clear, and satiny membrane, a skin captures and drinks the light like the surface of a cheek turned toward soft lighting, like meditation, if I could draw its face, its breath. The flesh of creation? One can imagine the first skin since the creative act endlessly renews the world’s brilliance. Looking at this painting by Denise Lioté is like looking at the sky from my lake in the wintertime. The light comes not only from above but also from below, from the ice and snow.”

La forme et le deuil. Archives du lac, 2008

16. Untitled

2006

Oil on linen canvas, 50 x 50 cm

“Since 1995, the work has become more spare and has reached a kind of shared vibration between colour and light. With every decade, the artist has eliminated geometric structures and come closer to the strengths and weaknesses of the still-visible light.”

L’enveloppe invisible, 2017

“More and more, I think she was painting the same space of concentration. From there, a more secret, evanescent light seeped through, a creative light, a fervor that I know renewed itself day after day.”

De ce monde, 2020



SOPHIE LANCTÔT
Montréal, Québec, 1962

**17. *Espace pour lire*
[A Space to Read]**

2013

Acrylic on wood, 50 x 50 cm

Cover of the book *Attachements. Observation d'une bibliothèque.*

"In Sophie's studio. In front of us, large windows frame the sky, the tops of trees, roofs. On the ground, a constellation of coloured blotches. Thicker in some areas, permanent. Red planets [...] In another corner, works stashed together, her summer series, another dedicated to her lost mother, souvenir objects, and drawings for our column in their original format. People, suitcases, skies at a different scale. That afternoon, we talked about the intimate power of a simple suitcase. [...] Like so many other women artists, in our studios we become Shakespeare's sisters."

Relations, 2010

Republished in *De ce monde*, 2020

SUZANNE DUBUC
Trois-Rivières, Québec, 1954

18. Untitled

2002

Ink and collage, 22 x 30 cm

Work from the same series appears on the cover of *Une collection de lumières (Poèmes choisis 1982-2004)* and on www.louisewarren.com.

"Suzanne Dubuc's works have no titles, as if they had all turned their backs on language to express only what is most essential. Often, however, they have one or two letters. H for *huile* (oil). A for acrylic. Pa for pastel. En for *encre* (ink), and a series of numbers, month and year of production, and a description of

the medium used. [...] They are not untitled works, since they are identified in relation to their materials. She invites us to first experience them through their materials, this light that wraps or fragments, devours or shatters.”

Bleu de Delft. Archives de solitude, 2001

RICHARD GRAVEL

Québec City, Quebec, 1952

19. *Carnets de visages, n° 48*

[Face diaries, No. 48]

2012

Gouache, 8 x 8.5 cm

2012, Richard's first exhibition on the second floor of Nota bene, the stationery store. Only faces. Sketchbooks filled with them. They all come to me. Not only gouaches, but also digital prints on Japanese paper. The art of variation, the development of a language and, in sharing these sketchbooks, a *mise en scène* of intimacy.

UNKNOWN

20. *Portrait du peintre inconnu*

[Portrait of an Unknown Painter]

about 1960

Oil on masonite, 51 x 40 cm

Unframed, this painting by an unknown artist becomes even more intense. I project myself into its starry night. As a child, I didn't know that by gazing at it I engaged with the obscure. That it would replace my imaginary friend. The portrait of creation. The commitment that writing requires. His exposed ear foregrounds the act of listening. On the edge of the painted mirror, I think of risk-taking. Watching the margins is so important. Dive into the perimeter, alone, unseen. Holding back the light, internally, emerging from the dark, what I've become.

SAMUEL-CHARLES WARREN

Montréal, Quebec, 1911 – Montréal, Quebec, 1993

21. *Le Songeur* [The Dreamer]

1989

Charcoal, 21 x 15.5 cm

"At the end of his life, when he could no longer see well, was sick and sometimes distant, my father began to draw again. Just faces or the visions that haunted him. I kept one of his drawings, a very tender self-portrait he called *Le Songeur*."

Attachements. Observation d'une bibliothèque, 2010

MONIQUE MONGEAU
Saint-Hyacinthe, Quebec, 1940

22. *De Pyrrhus à Pira, no 251*
[From Pyrrhus to Pira, No. 251]

1994

Acrylic on wood, 34.5 x 34.5 cm

Works by Monique Mongeau accompany two of my books, *Le lièvre de mars* and the republication of *Interroger l'intensité*.

“That which agrees to erase itself tends to let itself appear at the same time. Progressively, the line pulls away from the pear’s initial shape like a distant memory. Black becomes black again, absorbs the shape, this indecisive shape that the mirror reflects. Nothing but slow, light movements, for it is slowly, infinitely lightly that we touch, that we reach the surface and that it reaches us. We probe matter, searching for the line, the surface. In the dark, in this sensitive night, we no longer know what we see if not slowness. This slowness that emerges from the depths of innumerable things and that darkness teaches us.”

Interroger l'intensité, 1999

PHILIPPE HÉLÉNON
Paris, France, 1954

23. *Aime ton silence*
[Love Your Silence]

2012

Acrylic and pastel on paper, triptych from the artist’s book of the same name, Paris, Éditions de Rivières, edition of 18
12 x 3 cm each

"I live gently in silence, at just the right speed. The words *Aime ton silence* came to me like a plea."

Apparitions. Inventaire de l'atelier, 2012

HUGO LAMARRE
Montréal, Quebec, 1989

24. *Le camion de la boulangerie*
[The Bakery Truck]

1992

Pastel, 19 x 28 cm

My son Hugo, three years old, was drawing in the veranda, waiting for the bakery truck that stopped at each cottage on Saturdays. I could almost touch the joy he felt, as did I, at his budding signature.

JUDITH LAMARRE
Montréal, Quebec, 1996

25. *Maman*
[Mom]

2001

Charcoal, 28 x 22 cm

"This morning my daughter said to me: 'Mom, did you know that there are more than six hundred people on Earth!' When I think of this evening when I will read in front of several thousand people, I tell myself that I should arrive on

stage as if I am expected. Nothing should intimidate or worry me, I should just be present. To read in Medellin.”

Objets du monde. Archives du vivant, 2005

KROCHKA

Paris, France, 1939

26. *Tricots*

[Knits]

2008

Artist book, poems by Louise Warren, pen drawings by Krochka, Montpellier, Éditions Les Cent Regards, deluxe edition leaflet
16 x 25 cm

“India ink, slightly off-centre on the page, graphite on paper, lighter strokes, oracles. The world as it is repeated, as it repeats itself. The ink repeats the pattern, the same movement. A gesture that soothes, that heals. Sometimes, as in knitting, a skipped stitch, a snag, an accident. Something of nothing left. The drawing repeats, again and again. Small letters, woven threads, dressings, chainmail, a wrapped, protected, unified, healed space.”

La forme et le deuil. Archives du lac, 2008

STÉPHANIE FERRAT

Aix-en-Provence, France, 1972

27. Untitled, from the series *Herbier pour M.*

[Herbarium for M]

2011

Mixed media, 21 x 13.5 cm

28. *Noyaux* [Pits]

2009

Mixed media, 20 x 15.5 cm

Noyaux illustrates the cover of the literary magazine *Contre-jour*, 2012.

“So many objects—invisible to us—are transformed and used as creative tools in my friend’s hands. Snake molts, fish bones, bird beaks, carbon cokes and old quince to compare blacks, bovine teeth, wool, begonia stalks, shrew teeth, water lily flowers, cuttlefish bones, bits of staples and erasers, etc. The tiny studio looks like the den of a squirrel who works year-round to harvest his provisions, his crumbs. It’s very fine work, often tending toward the smallest things, like these grasses picked up along the road, covered in tar from when the workers repaved the highway. [...]

The artist does not just collect objects, inventorying them by shape and material. She knows how to present what each of these materials has to offer. [...] To make sense of what was lost or is no longer. To invent her cabinet of curiosities from objects that have no value in and of themselves.”

La forme et le deuil. Archives du lac, 2008

SYLVIA SAFDIE Aley, Lebanon, 1942

29. *Notations No. 97*

1997

Oil and earth on geofilm, 41 x 35 cm

I often think of this Ophelia, a living algae floating under deep waters toward the cave, the heart of creation. This woman is most certainly the one in the poem *Noyée quelques secondes*. In her, I recognize the same descent, the well’s inexhaustible source.

STÉPHANIE FERRAT

Aix-en-Provence, France, 1972

30. *Miniatures*

2012

Intervention on etching, 17 x 11 cm each

The story goes that Stéphanie intervened on some naughty etchings she found in a junk shop, and for many years they lay forgotten in her studio.

BÉATRICE SOKOLOFF

Sainte-Croix, Canton of Vaud, Switzerland, 1943 –
Montréal, Quebec, 2019

31. *Où va le jour* [Where the Day Goes]

2010

Artist book, poem by Louise Warren, three etchings by Béatrice Sokoloff, Montréal, Éditions Alain Piroir, edition of 30
30 x 20 cm

Poem republished in *Anthologie du présent*.

Béatrice was inspired by the trees in the underbrush behind my house, and the spaces in the text evoke the light filtering between the ferns. The intaglio work lets the daylight in.

LOUISE WARREN
Montréal, Quebec, 1956

32. *Au nom de la matière*
[In the Name of Matter]

2019

Soundtrack, reading of excerpts from the artist book of the same name, 5 minutes (loop)

The 14-minute soundtrack of the full reading is available for listening on the MAJ website (in French).

JOHN HEWARD
Montréal, Quebec, 1934 – Montréal, Quebec, 2018

33. *Sans titre (Abstraction)*
[Untitled (Abstraction)]

1987

Acrylic and oil on rayon with metal clamps, 242 x 95 cm
Private collection

An *Abstraction* is reproduced on the cover of *La lumière, l'arbre, le trait*.

Two other poetry collections feature John's work: *La pratique du bleu* and *Soleil comme un oracle*. The diptych *Two Poems*, published in *Interroger l'intensité*, in 1999, was dedicated to him.

LOUISE WARREN

Montréal, Quebec, 1956

&

JULIE BÉNÉDICTE LAMBERT

Ottawa, Ontario, 1977

34. *Au nom de la matière*

[In the Name of Matter]

2019

Artist book, text by Louise Warren, interventions by Julie Bénédicte Lambert, Joliette, Musée d'art de Joliette, sample no. I of the deluxe edition, 24.5 x 16 cm

Au nom de la matière is typeset in Trueno Light 12 pt on Rives 250g paper, printed by Imprimerie Lanaudière Ltd. Handmade Saint-Armand grey Canal paper cover and folded tracing paper, woven abaca paper dyed with India ink and sewn on a loose leaf.

Six copies of the deluxe edition, numbered I to VI, are accompanied by a paper weaving by the artist. Nineteen non-commercial copies marked HC, reserved for the project's artists and collaborators. Sixty copies numbered 1 to 60. All signed on the colophon by the author and artist.

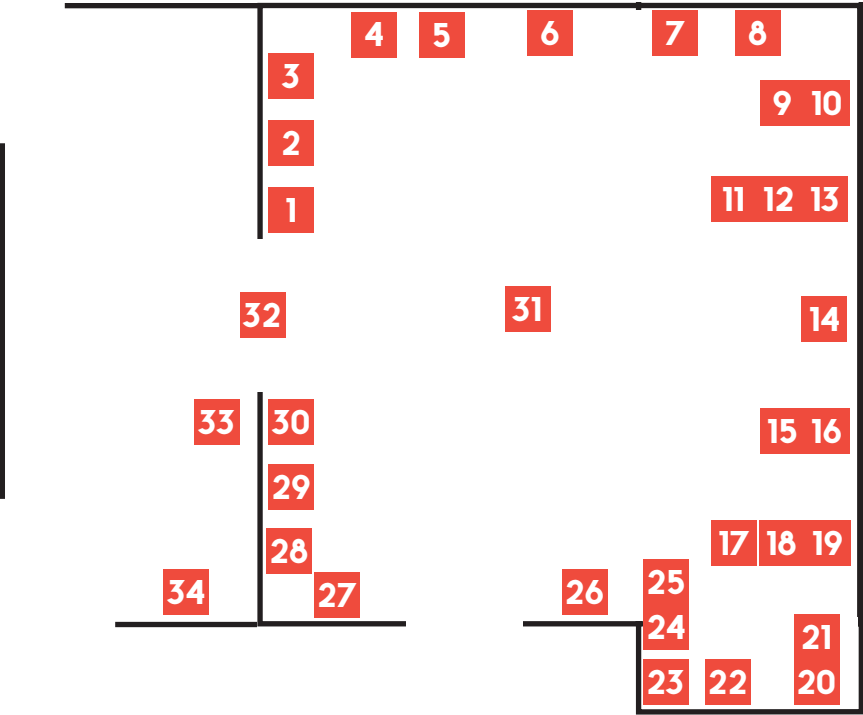
This essay is republished in *De ce monde. Chroniques et proses*, Montréal, Éditions du Noroît, 2020.

The artist book is for sale at the MAJ shop.

FLOOR PLAN

2ND FLOOR

Salle Harnois Groupe pétrolier



PHILIPPE ALLARD

Montréal, Quebec, 1973

PEHD-19 **[HDPE-19]**

2020

In situ installation, high- and low-density polyethylene
Variable dimensions

August 15, 2020 – January 10, 2021

Curator: Anne-Marie St-Jean Aubre

OUTDOORS

The artwork is located on the exterior glass walls of the museum. To be seen outdoors from the ground floor or the 2nd floor terrasse.

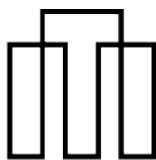
Industry's transformation of the environment is a predominant theme in Philippe Allard's practice. For the past several years, the Montreal artist's choice of materials has reflected his interest in people's consumer habits. Equally inspired by nature and its degradation, he encourages viewers to consider the proximity between human-made and natural worlds. His installations act as metaphors for the dilemma of our modern existence. Without being didactic, many of them make us reflect on the environmental impact of our behaviour.

Allard often begins his projects by collecting so-called "poor" or everyday materials from his immediate environment. As part of his urban gleaning process, he meets a variety of people who subsequently inform the development of his work. Although his projects promote environmental awareness, it is primarily a material's physical properties and formal potential that interests him. Above all, Allard seeks to create unexpected experiences that will spark viewers' imaginations, therefore, presenting his monumental projects in situ, whether outdoors or in public buildings, is fundamental to his process. The impact of their projects lies in their composition, which is based on the accumulation and repetition of simple units—water bottles, windshield washer fluid jugs, milk crates, wood pallets—that create imposing structures whose massive scale helps us consider the effects of our overconsumption and the pollution it creates. This same tactic will be used for Allard's architectural intervention at the Musée d'art de Joliette.

PEHD-19 [HDPE-19] is an installation made of recycled plastic that was reclaimed from a sorting centre. A proliferation of multi-coloured discs—reminiscent of the rainbow symbol on social media and in public spaces that appeared during the coronavirus pandemic—dot the museum's façade. The discs are composed of thousands of tiny plastic particles that are combined to form a dense but light-filtering material. Their accumulation reminds us of how this widely used material is now omnipresent in the environment. Interpreted in the context of current events, *PEHD-19* spreads out on the museum like a viral wave of infection.

Will the recent lockdown and the growing use of disposable gloves, masks, bags, and containers have a lasting effect on our consumer habits, to the point of exacerbating the environmental crisis? *PEHD-19* helps us reflect on the overlapping effects of the environmental and health crises. It reminds us that human beings do not exist in a vacuum and that sometimes, we may not realize the consequences of our actions until it's too late. Knowing that microplastics are present in our water and in the environment, and that humans ingest them every day, we must now seriously question their long-term effects on the planet and on our health. Will this pandemic make us forget the recent strides we've made in response to the environmental crisis?

Anne-Marie St-Jean Aubre, Curator of Contemporary Art



MUSÉE D'ART DE JOLIETTE

145, Père-Wilfrid-Corbeil street
Joliette (Quebec) J6E 4T4
Canada

museejoliette.org

