

1. FRANÇOISE SULLIVAN

Montréal, Québec 1923

Je parle la femme-montagne **[I Speak Mountain-Woman]**

1983

Acrylic, branch, and collage on canvas

181.4 x 187.8 cm

Gift of Thérèse Paquin

2017.036

Through dance, choreography, writing, sculpture, performance, installation and painting, Françoise Sullivan has created a truly multidisciplinary body of work over the past sixty years. She occupies a prominent place in the history of Québec and Canadian art.

Je parle la femme-montagne, a circular canvas cut out by hand by Sullivan, is part of the series *Je parle ...* [I Speak ...] produced in 1982 and 1983. Consisting of some thirty works, this cycle of works marked her return to painting, after thirty-five years of exploration in other artistic spheres, and she tackled themes related to nature such as wind, earth, and trees. This large-format painting is not set on a stretcher, making its structure fragile. The canvas, sensitive to the vagaries of time, has frayed and folded. Rich in texture, the work incorporates glued canvas cuttings, a branch, and the addition of pigments through an intuitive, automatic gesture that can be seen throughout Sullivan's body of work.

2. LUCIE LAPORTE

Joliette, Québec, 1946 – Auvers-sur-Oise, France, 1994

Sans titre **[Untitled]**

1987

Pastel on paper

81.4 x 101.4 cm

Gift in honour of Michel Perron, Director of the MAJ (1987–94)

2019.003

Lucie Laporte's principal medium was painting, but she also explored printmaking and drawing. Her gestural execution appears posed, as a sort of meditation imbued with serenity. She travelled extensively and was inspired by history and literature, interweaving signs and writings in her compositions.

Sans titre, an abstract work created with dry pastel, a medium she used in the 1980s, recalls a landscape. Like a filter or a window giving a glimpse of a lake conducive to contemplation, the work renders a silent ambience in which shades of blue, grey, and white intermingle and meld. This type of misty or evanescent work testifies to the influence of Mark Rothko on Laporte's production. Small rounded marks, reminiscent of Braille writing, punctuate the surface, but the ageing effect seems to have been accentuated by scratching.

3. LISETTE LEMIEUX

Arthabaska, Québec, 1943

Dé-codage **[De-coding]**

2014

Perforated translucent Canson paper, painted wood, glass

42.5 x 32.5 x 3.5 cm

Gift of the artist

2020.150

In her practice, Lisette Lemieux indicates her strong interest in light, time, and language. Words and their specific forms become a creative material for plays on language in which fullness and emptiness, as well as negative and positive spaces, are skilfully orchestrated.

Around 2014, Lemieux was exploring the possibilities of paper and translucent Canson sheets. *Dé-codage* demonstrates her deft understanding of lighting effects. The layering of glass and diaphanous perforated paper transforms light into a medium of its own. Bringing to mind lines of text, the perforations, along with the margins that frame the sheet, induce a form of reading. In addition to endowing the work with a certain fragility, they punctuate the paper with a

relief akin to Braille that also recalls sewing and its associated vocabulary.

4. JÉRÔME BOUCHARD

Saint-Félicien, Québec, 1977

136 mg/m²

2013

Acrylic on canvas

141.2 x 147.4 x 4.6 cm

Gift of Robert-Jean Chénier

2018.008

The painter Jérôme Bouchard explores the measuring instruments used to process, store, and transmit geographic data. His pictorial practice revolves around the spatial representation of information.

In *136 mg/m²*, he revisits the codes of abstract painting through the application of the medium. His successive subtraction of pictorial layers challenges the processes of painting, traditionally involving addition. With the use of computer-made cut-outs, Bouchard superimposes and alters surfaces and planes made up of hundreds of eroded reliefs. The multiple layers of paint, carefully applied and then cut out with micro-stencils and removed, reveals, up close, protuberances and lines evoking barely perceptible topographies through a chalky, almost achromatic and palette. The painting becomes both the subject and the representation of a geographical cartography with undefined contours. The notion of infinitesimal scale coexists with immensity and suggests the unrepresentable.

5. LOUISE GADBOIS

Montréal, Québec, 1896 – Montréal, Québec, 1985

La petite bonne **[The Little Maid]**

1938

Oil on canvas

62.3 x 51 cm

Gift of Kathryn Anne Gadbois

2018.002

A founding member of the Contemporary Arts Society, Louise Gadbois began her practice in the 1930s. She evolved rapidly in the 1940s as a modern aesthetic took hold in Québec, similar to that of the École de Paris, in reaction to the prevailing conformism at the time.

La petite bonne is one of Gadbois's many portraits. Her emphasis on the psychology of her subjects testifies to her mastery of drawing, painting, and treatment of volume. She uses elements typical of academic portraiture, but modernizes and personalizes them. In this work, the pictorial surface is occupied by the figure of a woman, a maid, rendered in an extremely smooth manner. She gazes, with infinite sadness, at the viewer. In the background, we glimpse a seashore (or a sofa?), and a flower, the only element with any presence, stands out from the composition. This flower, once noticed, seems to remind this lady, without relief, that beauty is nevertheless nearby.

6. MATHIEU GRENIER

Black Lake, Québec, 1985

Au-delà des signes : Marcel Barbeau, Rétine au plus coupant, 1966

[Beyond Signs: Marcel Barbeau, Retina at its Sharpest, 1966]

2013

Paint, plasterboard, hanging system, and label

119.5 x 119.5 cm

Gift of the Marie Giroux and Bruno Giangioppi Collection

2020.031

Using photography, installation, and sound, Mathieu Grenier calls upon memory to reconstruct the historicity of works. By revealing them, through their absence, in a renewed context, he highlights the codes of art display.

Au-delà des signes: Marcel Barbeau, Rétine au plus coupant, 1966 is part of the series *Au-delà des signes* [Beyond Signs]. Produced some time before the closure of the Musée d'art de Joliette (MAJ) in 2013 for major renovations, this production brings together pieces of wall that follow the exact form of works presented in the MAJ's permanent collection exhibition. The piece presented here is a fragment of the wall bearing the exact trace of the place where Marcel Barbeau's *Rétine au plus coupant* [Retina at its Sharpest] was hung. In addition to the plasterboard and original paint from the wall, the work consists of the hardware used to hang the work. The marks left by the technicians and the wall label are visible.

7. SYLVIA SAFDIE

Aley, Liban, 1942

Earth Marks Series IV No. 8

2010

Earth, graphite, and oil on Mylar

238 x 106.4 cm

Anonymous gift

2020.045

In search of timelessness and the essence of being, Sylvia Safdie has been interested since the 1970s in the passage of time, its effects on humans, and their relationship with nature.

In the *Earth Marks* series, to which this work belongs, Safdie uses an economy of gesture to lay down vertical traces of a mixture of oil and earth on the surface. During her travels, she collects soil samples. From these raw specimens of sand, dust, and earth, she creates natural pigments that evoke transformation. With *Earth Marks*, she turns to the transformative scope of the body, gestures, and movements. The few marks left on the surface induce human forms, diaphanous bodies associated with the diasporic condition, seeking to make their interiority tangible.

8. RODOLPHE DUGUAY

Nicolet, Québec 1891 – Nicolet, Québec, 1973

Portrait académique d'un homme **[Academic Portrait of a Man]**

1925

Oil on canvas

35.5 x 30.6 cm

Gift of Rachel Martinez and André Provencher

2017.040

A Québec painter, engraver, and illustrator active in the mid-twentieth century, Rodolphe Duguay distinguished himself from his contemporaries by pursuing a career far from major cities. The only student of Marc-Aurèle de Foy Suzor-Coté, he developed a practice between tradition and modernity, long overshadowed in Québec by the arrival of pictorial modernism in the late 1940s.

Portrait académique d'un homme bears witness to his years of European training at the Académie Julian in Paris. This small—though rather large for Duguay—oil on canvas invites viewers to approach and enter the model's private world. The work shows a man, from the hips up, looking into the distance. Because he is turning to the side, his face has an anonymous, rather ordinary character, typical of academic painting. The application of brushstrokes to portray the model's body contributes to a palpable sense of materiality.

9. WILLIAM BRYMNER

Greenock, Scotland, 1855 – Wallasey, England, 1925

Reclining Nude

Undated

Oil on canvas

65 x 91 cm

Donation Morisset Family

2020.137

William Brymner, a painter and a teacher at the Art Association of Montreal, was one of the most influential Canadian artists of the early twentieth century. He is best known for his portraits and landscapes in the style of the French Barbizon School.

Reclining Nude, a late oil on canvas, illustrates Brymner's skilful orchestration of overlapping styles and techniques between academism and freedom, mimesis and impressionism. The female nude was a common subject in Brymner's career. At first glance, this painting seems to be very classical: the pose is fixed, the background is neutral, the face is anonymous. However, as the viewer approaches, the contours become blurred and the artist's touch becomes apparent. This woman, who appeared tangible from afar, becomes vaporous, out of reach. The work is reminiscent of the style of the Impressionists, for whom the rendering of light was essential. The colours, in the form of spots in multiple hues, shimmer on the model's back, generating natural lighting.

10. MARCELLE FERRON

Louiseville, Québec, 1924 – Montréal, Québec, 2001

***La femme au foulard* [Woman with a Scarf]**

1989

Oil on canvas

183 x 61 cm

Donation Morisset Family

2020.104

An active member of the Automatiste movement, Marcelle Ferron was associated with non-figurative painting. She is recognized as a pioneer of modern art in Québec and an emblematic figure in the art world.

In the 1980s, Ferron's work was marked by Asian influences after she travelled to China and Japan. As can be seen in *La femme au foulard*, she integrated black graphic components into her compositions and produced paintings in a narrow, vertical format, reminiscent of Chinese scrolls. Fascinated by traditional Chinese painting, she appreciated the freedom and spontaneity of the gesture, as well

as the effect of concentration that emanates from it. As she struggled with various health problems that caused reduced mobility, this size of canvas allowed her to continue painting with greater ease. Strokes applied with a spatula remained a constant in her practice, endowing her work with strength and vigour and her material with substance.

11. BARBARA STEINMAN

Montréal, Québec, 1950

Compass

1991

Brass tripod, engraved glass magnifier

89.6 x 61 cm

Gift of Barbara and Philip Silverberg

2020.157

Barbara Steinman began her career in the late 1970s, initially working with video and later turning to performance and installation, usually in situ. Through a variety of media, she developed a practice dealing with exile, territory, violence, the passage of time, and memory.

Compass takes the form of a tripod made of brass, topped with a glass magnifier on the edges of which has been engraved the sentence “The center of the world is exactly where you stand.” Viewers who look through the magnifier are thus always at the centre. The sentence refers to a subjectivist conception of reality, or the way we create a myth around our own history. The work is associated with a period in which migratory and territorial issues were of increasing importance in the international art world.

12. RENÉE LAVAILLANTE

Montréal, Québec, 1947

Allons dans le dessin

[Lets Go into the Drawing]

2005

Black chalk on paper

203.2 x 1000.4 cm

Gift of the artist

2020.021

Renée Lavaillante, known for her drawing practice, develops series based on strict creative protocols. They are the result of controlled, often random experiments, during which she detaches herself from her own subjectivity.

Lavaillante's minimalist black-and-white works are abstract compositions in which vague, sinuous lines hide a quest for a redefinition of the rules of drawing. Intermingling performance and drawing, Lavaillante incorporates corporeality and gesture in her work. In the monumental *Allons dans le dessin*, she draws wide black vertical stripes on a long paper banner, recalling the black-and-white paintings of Paul-Émile Borduas. In order to create this large-scale work, she placed the roll of paper on the ground. As she moved across the surface, she left traces of her movements on the paper. This work thus involves drawing and performance, as the entire body becomes an extension of the chalk.

13. ALAN SONFIST

Bronx, New York, 1946

Maple Tree Mapping

1970

Natural resin and soot on canvas

243.8 x 213.3 cm

Gift of Gabriel Didomenicantonio

2012.021

Associated with the pioneers of land art, but with a respectful ecological approach firmly rooted in the city, Alan Sonfist is interested in memory and time—in the historicity of the city and its relationship with nature buried under asphalt and structures.

Maple Tree Mapping is part of the *Mappings* series created in the late 1960s and early 1970s, in which Sonfist used rubbing techniques to reveal the specific textures and patterns of certain native plants and trees. For *Maple Tree Mapping*, he wrapped a resin-coated canvas pigmented with soot around a tree. By rubbing, he brought out the texture of the bark—in this case, of a maple tree. The flat surface thus becomes the receptacle of the tree's circumference and imprints. The work is emblematic of Sonfist's numerous interventions in nature and his interest in documenting the different forms and formats that the landscape can take, from microscopic to macrocosmic.

14. ROBERT ROUSSIL

Montréal, Québec, 1925 – Tourrettes-sur-Loup, France, 2013

Forme **[Form]**

Undated

Wood

209 x 54 x 52 cm

Donation Morisset Family

2020.112

Robert Roussil is best known for his sculptures made of iron, copper, stone, wood, or cast iron. Practising in the 1960s in Québec, Roussil was part of a movement to politicize and democratize the arts.

Forme, the date of which is unknown, seems to be related to a group of sculptures created by Roussil in the 1950s, including *La Famille* [The Family] (1949) and *La Femme* [The Woman] (1954). Like the work presented here, they are carved from wood and explore round and sinuous forms. Abstract in nature, they suggest human silhouettes, which their title confirms. Although the title of the work exhibited here is not very eloquent, its form evokes a human skeleton. We can see legs and a pelvis that are almost fractured. The aged appearance of the wood, strewn with cracks, reminds us of ancient bones whose shape would have been recomposed and solidified.

15. EUGENIE SHINKLE

Vancouver, British Columbia, 1963

Rebuild I

1996

Collage of silver prints

134 x 104.5 cm

Donation Maurice Forget

2012.021

Eugenie Shinkle is an author and photographer interested in natural landscapes and human-made gardens. By questioning the unified representation of the landscape, she reveals that it is a political construction.

Rebuild I is made from a collage of silver prints, each a different view of the same rock face. The photographs are strategically placed in a complex interaction of colours and tonalities to build a single large image of the same rock. Like tiles in a mosaic, each small photograph participates in the construction of the overall image. Using the notion of synecdoche, Shinkle demonstrates that representation is generated from a multiplicity of viewpoints and plays with the boundaries of photography and installation by creating three-dimensional objects composed of photographs.

16. RICHARD MILL

Québec City, Québec, 1949

Sans titre-1360

[Untitled-1360]

1990

Acrylic on canvas

195 x 300.2 cm

Donation Maurice Forget

2012.015

Richard Mill is a major figure in Québec art history, having left an important

mark on the 1970s and 1980s. His artistic approach, associated with pictorial formalism, is essentially centred on the specificities of painting.

The large-format work *Sans titre-1360* is linked to the exploration of abstraction and the affirmation of painting as a two-dimensional space. During the 1980s, Mill developed several formal configurations based on diagonals, triangles, arcs, and semi-circle that punctuate the surface. During the same period, he developed an expressionist approach, revealing the presence and the power of his gestures. The application of colour thus makes visible the movements that he performed to construct the painting. In *Sans titre-1360*, the tips of the triangular shapes, near the top of the canvas, give a glimpse of a landscape through with a chain of snow-capped mountains.

17. FRÈRE JÉRÔME (NÉ JOSEPH ULRIC-AIMÉ PARADIS)

Charlesbourg, Québec, 1902 – Laval, Québec, 1994

Sans titre (Envol) **[Untitled (Take-Off)]**

1961

Oil on canvas mounted on panel

50.8 x 70.7 cm

Gift of the Morisset family

2020.113

Frère Jérôme, of the Holy Cross congregation, was an artist, teacher, and art therapist. During his long career, he produced nearly three thousand works.

Sans titre (Envol) is part of Frère Jérôme's Automatiste, or "Borduesque," period, which lasted from 1960 to 1967. He abandoned abstraction in the Plasticien manner, which he had practised between 1957 and 1959, in favour of expressionism, which reflected his desire for intuition, authenticity, and artistic freedom, values that he taught his students. He used a spatula to paint, giving his works a pronounced texture. Following the death of his friend Paul-Émile Borduas in 1960, his Automatiste research became a tribute to him. Small, but very expressive, *Sans titre (Envol)* shows impasto and the trajectory of the gesture. The dark chromatic range and black masses evoke birds taking flight.

18. MARIETTE ROUSSEAU-VERMETTE

Trois-Pistoles, Québec, 1926 – Montréal, Québec, 2006

Mortaise

[Mortise]

1964

Wool tapestry

140 x 160 x 1 cm

Gift of Pierre Bruneau

2019.012

Mariette Rousseau-Vermette, an internationally renowned painter and weaver, was a pioneer in textile art. Her monumental, vibrantly coloured tapestries, almost akin to bas-relief and sculpture, expand the vocabulary of traditional tapestry.

With plays on volumes and reliefs, Rousseau-Vermette created large, colourful tapestries with geometric and vertical compositions. She integrated unconventional materials, including optical fibres and fur, on a wool warp and weft. After a period of experimentation in the 1950s with artists associated with the Plasticien movement—Leduc, Mousseau, Molinari, Goguen, and Belzile—she deployed her production around vertical bands of wool, in natural shades of brown, white, grey, and black, inspired by the paintings of American artist Mark Rothko. The modulations within her tapestries are said to be explained by the irregularity of the ground.

19. YANNICK POULIOT

Sainte-Justine-de-Newton, Québec, 1978

Louis XVI : impassible

[Louis XVI: Impassive]

2015

Wood, stuffing, and Italian silk

117.5 x 69.1 x 75.5 cm

Gift of Apraham Niziblian

2019.099

Yannick Pouliot contributes to the renewal of sculptural practice at the junction of design, crafts, and visual arts. He diverts furniture from its normal functions to create visual puns and satirical vehicles.

Pouliot makes use of his interest in Louis XVI style and neoclassical interiors, renowned for their elegance, to develop a critique of society based on power relations. With *Louis XVI : impassible*, a sculpture of a Louis XVI-style Bergère armchair, Pouliot employs a double reading: he leads viewers to apprehend something that, in the end, is disconcerting. This strategy allows him to explore the tensions in play, including those between illusion and reality and between attraction and frustration. The title of the work indicates the style of this piece of furniture, but also reflects a social failing. The word “impassive” means that which does not show or express any emotion. Louis XVI was as impassive and “useless” as this utterly ostentatious armchair.

20. LOUISE ROBERT

Montréal, Québec, 1941

N° 374

[No. 374]

1979

Acrylic, oil stick, and adhesive tape on paper

112 x 89 cm

Gift in memory of Colette Naud (1946–2019), painting conservator-restorer

2019.006

Louise Robert’s art career is marked by the constant use of painting, writing, and gesture. Words and colours in free association cohabit in abstract works bordering between pictorial formalism and a more explosive postmodernism.

Since 1978, Robert has titled her works numerically and in chronological order of her production. This work would therefore be the 374th produced at this

precise moment in her career. One can recognize in this drawing her propensity for dividing the surface with a horizon line—here, a piece of tape that has yellowed over time—that instigates a connection between painting and landscape. The black is at war with the whiteness of the sheet, and the writing specific to Robert's practice is now only a residue, a quickly executed trace. The hatching effects, amplified by the application of pigment with fingers, highlight an exacerbated expressionistic tactile dimension.

21. JEAN-PAUL JÉRÔME

Montréal, Québec, 1928 – Montréal, Québec, 2004

Un temps de Saint-Ours **[A Time of Saint-Ours]**

1972

Acrylic on canvas

91.5 cm x 72.5 cm

Gift of Yvon Brind'amour

2020.013

Jean-Paul Jérôme was a co-signatory of the *Manifeste des Plasticiens* in 1955. He and his acolytes made a remarkable entry into the Montréal art scene by dissociating themselves from the Automatiste movement prevalent at the time. Participating in the redefinition of Canadian painting in the second half of the twentieth century, Jérôme is also known for oscillating from one pictorial language to another.

Un temps de Saint-Ours marked Jérôme's return, in the 1970s, to geometric abstraction and to the principles advocated by the Plasticiens. Although the painting is made up of flat colours and networks of both curved and straight lines, it keeps one foot in reality, giving the impression that two canvases, with defined edges, are arranged one on top of the other. The diagonal arrangement induces a dynamic composition, contrasting with the rest of the image composed of defined rounded masses and curved lines. Areas on the surface are left in their raw state, giving the work a particular texture and contributing to its complexity.

22. RITA LETENDRE

Drummondville, Québec, 1928

Sans titre n° 16

[Untitled no. 16]

1966

Acrylic on canvas

121 x 101 cm

Gift of Jacques Letendre and Monique Larocque

2019.089

Of Abenaki blood through her mother's family, Rita Letendre is one of the first artists of Indigenous origin to have distinguished herself on the international scene. Interested in light and colour, she became the most important female figure in the *Plasticien* movement.

In 1965–66, Letendre began a monochromatic period, in which the pictorial space was reduced to black geometric forms in a white space; *Sans titre n° 16* falls within this period. Unlike the large flat areas of colour in works of previous years, this painting takes form around generous white impastos near the edges. At this point in her career, Letendre was questioning herself and making a transition to a more geometric abstraction while retaining the importance of the materiality of the paint. From the focal point of the work on display here, where the points of the four triangles meet, there seems to be an underlying force in the painting that compresses and folds clusters of pigment on the surface.

23. JOHN HEWARD

Montreal, Québec, 1934 – Montréal, Québec, 2018

Untitled

1971

Oil on vinyl-covered canvas

211.5 x 100 x 5 cm

Gift of Roger Bellemare
2020.001

Since the 1960s, John Heward had contributed to a redefinition of the artwork. Unclassifiable, without adhering to the precepts of abstraction or hard-edge techniques, he developed a modernist reflection, almost spiritual and ascetic, wishing to make the physical reality of the work a rich perceptual experience.

Untitled consists of a blank canvas casually mounted on a light frame. A band of black painted canvas is attached to the top, and the entire work is covered with light-reflecting vinyl. The work is a logical continuation of Heward's reflections on the nature of painting—or, at least, what was left of it—and challenges the art object through its variable modes of presentation and constant mutation. The painting becomes a sculptural object in itself without being frozen in time. The scars and marks of time that it exhibits testify to its historicity and its relationship with human ageing.

24. ROBERTO PELLEGRINUZZI

Montréal, Québec, 1958

L'œil [The Eye]

1997

Black-and-white photograph, pins

18.8 x 23.5 cm

Gift of Roy L. Heenan

2019.023

Roberto Pellegrinuzzi is interested in the photographic medium, its modes of representation, its history, its specificities, and its physical mechanisms and properties. The question of the flatness of the photographic medium and its limitations in reproducing reality have led him to challenge the medium and make it sculptural by building successive layers of photographs or by breaking down the representation.

L'œil consists of the juxtaposition of a multitude of black-and-white photographic images pinned onto a black cardboard support. The result is the

perceptible shape of a human eye. The tiny cut-out photographs form small tondi fixed at different distances from the support. The three-dimensional effect produced gives the work depth, challenging our perception of the real and the display of photographic images.

25. PIERRE AYOT

Montréal, Québec, 1943 – Saint-Jean-de-Matha, Québec, 1995

***Esmeralda, la louve cartomancienne* [Esmeralda, the Fortune-Teller She-Wolf]**

1992–93

Mixed media

389 x 150 x 73.5 cm

Gift of Madeleine Forcier

2014.001

Recognized for his contribution to the graphic arts in Quebec, Pierre Ayot interwove various media to blur their boundaries. He drew freely on the iconography of both everyday life and scholarly culture.

Esmeralda, la louve cartomancienne is part of a gigantic installation titled *Museum Circus*. In the 1980s, Ayot began producing monumental works arranged around the iconography of the circus. When viewers approach, they discover that the objects composing them are only representations. *Esmeralda, la louve cartomancienne* is assembled from silk-screen prints, mounted on wooden panels, portraying art books and stacked architectural elements associated with the repertoire of the antique column. At the top sits a sculpture of a she-wolf, an animal linked to the story of the founding of Rome; the animal seems to be captive because a real rope hangs from her neck. The work generates a perceptual illusion, inducing tension between reality and representation.

26. MICHAEL A. ROBINSON

Iserlohn, Germany, 1965

Deviance

1996

Letraset transfer onto paper and plaster

43.8 x 67.9 cm

Donation Maurice Forget

2012.019

27. This Kind of Trouble is Lots of Fun

1996

Letraset transfer onto paper and plaster

43.9 x 68.1 cm

Donation Maurice Forget

2012.020

Michael A. Robinson is a multidisciplinary artist who is associated mainly with installation art. In his practice, he focuses on the creative process underlying the genesis of any work and the artist's position in relation to the conventions of the art world.

Like most of his works, *Deviance* and *This Kind of Trouble is Lots of Fun* materialize purity; the absence of colour is notable. These two works are part of the series *Alice*, which consists of three diptychs organized around the juxtaposition of plaster moulds and illustrations. This combination of two-dimensionality (the drawing) and three-dimensionality (the plaster cast) is common in Robinson's practice. The iconography from Lewis Carroll's iconic book *Alice in Wonderland* acts as an allegory for creation. Alice's fall down the rabbit hole brings to mind the situation of any artist engaged in a creative process with an unpredictable outcome.

28. COZIC (YVON COZIC & MONIC BRASSARD)

Saint-Servan-sur-Mer, Saint-Malo, France, 1942

Nicolet, Québec, 1944

Zigoto : Petit

[Zigoto: Small]

1991

Wood, acrylic, rubber, and silicon

92 x 33,4 x 35,5 cm

Donation Maurice Forget

2012.006

29. Zigoto : Grand

[Zigoto: Large]

1991

Wood, acrylic, and lead

133 x 40 x 40 cm

Donation Maurice Forget

2012.007

30. Zigoto : Mâle

[Zigoto: Male]

1991

Wood, bird's wing, bird's feet, acrylic, and leather

97 cm x 53 cm x 31 cm

Gift of Monic Brassard and Yvon Cozic

2020.078

31. Zigoto : Femelle

[Zigoto: Female]

1991

Wood, rock, acrylic, and cork

84 cm x 34 cm x 32 cm

Gift of Monic Brassard and Yvon Cozic

2020.079

Cozic, a duo composed of Yvon Cozic and Monic Brassard, is a key player in the advent of modern art in Québec. In the midst of the Quiet Revolution, Cozic turned to pop, minimal, conceptual, and participatory art, contributing to the collective effort to democratize art.

These four poetic and playful sculptures, which comprise the *Zigoto* series, are a faithful reflection of the duo's production process in which they intermingle various and unusual materials, whether natural (wood, rock), artificial (acrylic, plastic), or animal (bird's feet and wings). Devoid of a base, the works depart from the traditional sculptural form, almost taking flight in the space. With their positive and negative spaces, they play on the viewer's perception and experience, causing trompe-l'oeil effects and increasing the sense of precarious balance. Here, the assemblage of different materials generates anthropomorphic characters, an exception in Cozic's fruitful career.

32. BETTY GOODWIN

Montréal, Québec, 1923 – Montréal, Québec, 2008

Parcel (Model)

1972

Paper and butcher's cord

6.4 x 9.8 x 10 cm

Gift of Gaétan Charbonneau

2019.086

33. Parcel (Cement Model VIII)

1972

Wax

4.5 x 23 x 24 cm

Gift of Gaétan Charbonneau

2019.087

34. Parcel (Cement VIII)

1972

Cast cement

4.5 x 23.5 x 24.5 cm

Gift of Gaétan Charbonneau

2019.085

35. *Parcel (Cement)*

1972

Melted cement

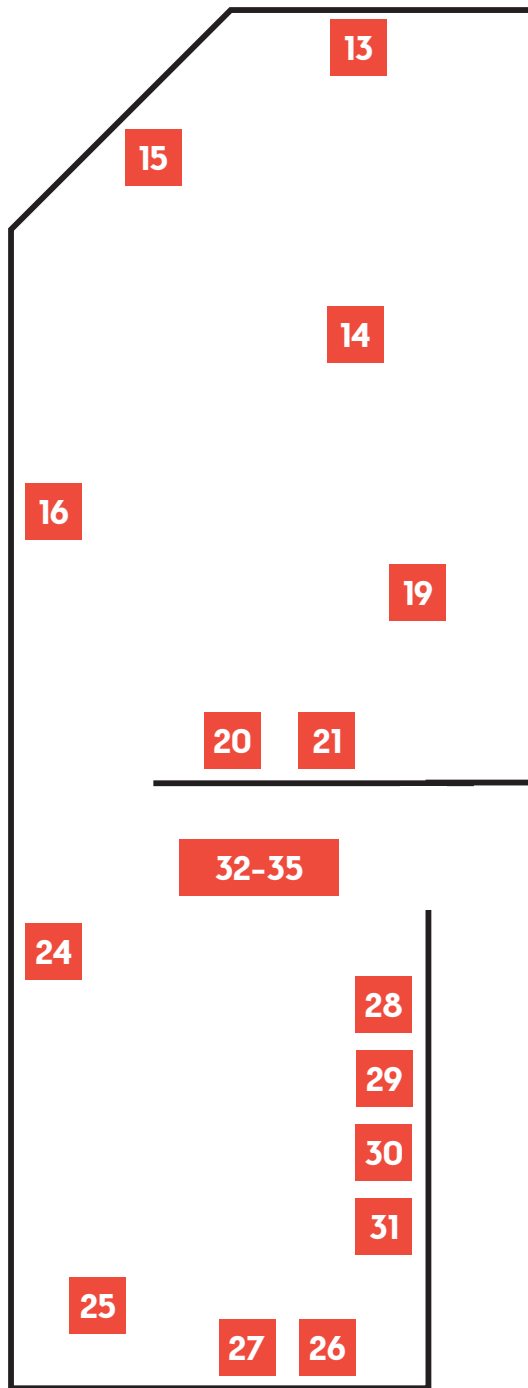
6.5 x 9.2 x 8.6 cm

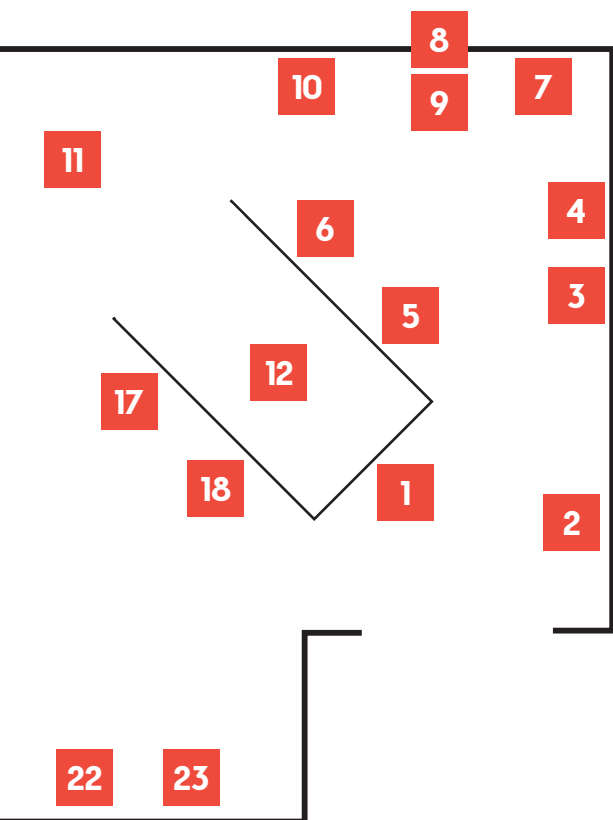
Gift of Gaétan Charbonneau

2019.083

A key figure in contemporary art, Betty Goodwin developed a practice that involved the integration of everyday elements around an iconography made up of modest and familiar objects.

First explored by Goodwin in printmaking, the *Parcels* series is a continuation of her *Vests* series, associated with the memory of her father, which she began in the late 1960s. For Goodwin, the parcel represented, among other things, transition as a measure of time and movement. It connected her materially to her son, who was living in Karachi, Pakistan, at the time. This donation encompasses the various stages in the making of this work. First, one can observe the visible traces, the memory, of the plaster mould left on the surface of the paper parcel around which a rope is wrapped. Goodwin then makes a wax mould. The final sculpture is made of cement.





FLOOR PLAN

1st floor

Salle EBI