ENGLISH TRANSLATION

MARINA GADONNEIX
Phenomena

PATRICK COUTU
The Attraction of the Landscape

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Painting and Poetry

Fall 2019

MUSÉE D'ART DE JOLIETTE

MARINA GADONNEIX
Phenomena

September 28, 2019 to January 5, 2020
Curator: María Wills Londoño, in collaboration with Audrey Genois and Maude Johnson

Marina Gadonneix combines documentation, simulation, and fiction to make the energy around objects visible. Merging abstraction and figuration, place and non-place, she examines, through images, the photographic act and its ability to capture the "event" of the real.

The exhibition *Phenomena*, presented in collaboration with Les Rencontres d'Arles, explores scientific models that replicate natural events by probing the theatricality of the laboratory, a place of experimentation in which the world is constantly re-created. Through their artificial (re)production, these phenomena (an avalanche, a tornado, lightning, and so on) literally take shape and become things—entities that we can now grasp.

The resulting visual compositions nevertheless leave room for mystery, for undecidability. Enigmatic and seductive, the atmosphere created by these representations evokes the sensory rather than the rational: there are few clues to help us understand whether what is "happening" in the image is something marvellous or catastrophic. In a way, the work tests the collective imaginary of scientific narratives. Gadonneix examines the human desire to intellectually appropriate abstract things and transform intangible phenomena into objects (of study). In her staged images, she explores the notion of the elusive in relation to the intrinsic human need to measure and control what surrounds us.

Marina Gadonneix (b. 1977) is a French artist who lives and works in Paris. Her work has been exhibited on the local, national, and international scenes, including in the Ateliers de l'Institut français at the Palais de Tokyo (Paris), the Centre photographique d'Île-de-France (Pontault-Combault), Darmstadt Days of Photography, Kaune Contemporary (Cologne), and CONTACT Photography Festival (Toronto). She is represented by Galerie Christophe Gaillard (Paris).

Curator in charge of the exhibition: Anne-Marie Saint-Jean Aubre, Curator of Contemporary Art, Musée d'art de Joliette

The presentation of this exhibition results from a collaboration between MOMENTA | Biennale de l'image, the Musée d'art de Joliette, and Les Rencontres d'Arles.

MARINA GADONNEIX
Paris, France, 1977

1. *Kristian Birkeland (1867–1917) – Norwegian physicist in his laboratory*

2. *Untitled (Polar Aurora Borealis)*
2016
The Beauty of the Heavens, a Pictorial Display of the Astronomical Phenomena of the Universe – One Hundred and Four Coloured Scenes, Illustrating a Familiar Lecture on Astronomy,
Charles F. Blunt, London, Tilt and Bogue, 1842.

Untitled (Classification of Colours)
2016
The Forces of Nature – A Popular Introduction to the Study of Physical Phenomena,
Amédée Guillemin, London, MacMillan and Co., 1872.

Untitled (The Planet Mars)
2016
The Beauty of the Heavens, a Pictorial Display of the Astronomical Phenomena of the Universe – One Hundred and Four Coloured Scenes, Illustrating a Familiar Lecture on Astronomy,
Charles F. Blunt, London, Tilt and Bogue, 1842.

Untitled (Spectra of Different Sources)
2016
The Forces of Nature – A Popular Introduction to the Study of Physical Phenomena,
Amédée Guillemin, London, MacMillan and Co., 1872.

3. Untitled (The Nebula Andromeda)
2016
The Beauty of the Heavens, a Pictorial Display of the Astronomical Phenomena of the Universe – One Hundred and Four Coloured Scenes, Illustrating a Familiar Lecture on Astronomy,
Charles F. Blunt, London, Tilt and Bogue, 1842.

Untitled (The Milky Way)
2016
The Beauty of the Heavens, a Pictorial Display of the Astronomical Phenomena of the Universe – One Hundred and Four Coloured Scenes, Illustrating a Familiar Lecture on Astronomy,
Charles F. Blunt, London, Tilt and Bogue, 1842.

Untitled (Sun As Seen From Different Planet)
2016
The Beauty of the Heavens, a Pictorial Display of the Astronomical Phenomena of the Universe – One Hundred and Four Coloured Scenes, Illustrating a Familiar Lecture on Astronomy,
Charles F. Blunt, London, Tilt and Bogue, 1842.

Untitled (Soap Bubble)
2016
The Forces Nature – A Popular Introduction to the Study of Physical Phenomena,
Amédée Guillemin, London, MacMillan and Co, 1872.

Dibner Library of the History of Science and Technology, Smithsonian Libraries, Washington, D. C.

4. *Untitled (Waves)* #2 #4

2016

LHEEA (Laboratoire de recherche en hydrodynamique, énergétique et environnement atmosphérique) CNRS (centre national de la recherche scientifique), École centrale de Nantes.

Swell tanks at the Research Laboratory in Hydrodynamics, Energetics & Atmospheric Environment (LHEEA) allow scientists to observe different wave behaviors. At five meters deep, and measuring 30 by 50 meters, this basin has a computer-activated wave generator at one end—made up of 48 mobile panels—and a wave breaking beach at the other. The apparatus can generate different kinds of sea swells, including multidirectional swells, characteristic of deep water; regular swells; and also misaligned waves going in the same direction and two different directions. It can also recreate extreme wave phenomena, such as rogue waves, defined as waves that are at least twice as high as the surrounding waves and that form suddenly and unexpectedly—hence their more familiar name of monster waves or killer waves.

5. *Untitled (Mars Yard)* #1

2015

ExoMars Rover Mission, European Space Agency and Airbus, Stevenage (UK).

The ExoMars Rover Mission Mars Yard room, which holds 300 tons of sand, was created to simulate environmental conditions on the Red Planet.
The walls, doors, and interior surfaces are ail painted a reddish brown to mimic the predominant colors of Mars. The room was used to test and perfect the navigation systems of robots in preparation for a 2018 mission to Mars. After the mission, the yard was set to be made available to film crews, as a location for science fiction movies.

6. *Untitled (Mars Yard)* #4

2015

CNES (Centre national d'études spatiales), Toulouse.

Testing fields at the National Centre for Space Studies (CNES) in Toulouse include a replica of the land on Mars, as such reproducing planetary conditions encountered by rovers. The terrain is used to help the development of navigation systems that use computer-generated vision. In order to test the optical ability of instruments that will travel to Mars, scientists use geometrically-shaped forms, as it is easier to calibrate sensors and cameras if the "visualized" objects present straight lines. Once the instruments have digitally captured the forms, scientists can compare the images with the true geometric forms and adjust the computer's vision algorithms.

7. *Untitled (Tornado)* #5 #7 #8

2016

WiST (Wind Simulation and Testing Laboratory) Department of Aerospace Engineering, Iowa State University, Ames , Iowa

The Iowa State University Tornado Simulator was the world's first simulator of moving, or "translating" tornados, and remains one of the largest of its kind. Before its invention, simulators were built primarily for meteorological purposes and used only a static vortex. By creating a moving vortex and examining the simulator's effect on model buildings, the ISU simulator allows researchers to test a tornado's stresses on civil structures more accurately. Mist produced by dry ice and Particle Image Velocimetry are used for flow visualization and in order to conduct detailed measurements. The data can then be used to help design "tornado-resistant" structures. In the past, all laboratory tornado simulator designs were based on the pioneering work of the meteorologist Neil B. Ward, and were built for meteorological purposes to understand the parameters influencing the tornado formation.

8. *Untitled (Northern Lights)* #1 #2 #3 #4 #6 #7 #8

2015

LESIA (Laboratoire d'études spatiales et d'instrumentation en astrophysique) Observatoire de Meudon, Meudon.

The Meudon Observatory's Planeterrella or "Little Earth" is a planetary auroral simulator that makes it possible to replicate Aurora Borealis (Northern Lights) by shooting electrons into a magnetized sphere placed in a vacuum chamber. Northern Lights, which blaze across night skies in polar regions, have long excited people's imagination and given rise to legends. Caused by the interplay between solar activity and the Earth's magnetic field, the aurorae occur when enough electrons and protons reach the Earth from the Sun. This can happen via a solar wind or a solar eruption that throws particles from a cloud so they intercept with the Earth as they cross its orbit. In such conditions, a diffuse aurora falls toward Earth, creating a green "veil" while, above, the sky can glow cardinal red. If a solar tiare occurs, different colors can appear, with patterns shifting in a matter of minutes. Toward the end of the 19th century, the Norwegian physicist Kristian Birkeland decided to try to recreate Northern Lights by shooting a beam of electrons, known as a cathode ray, into a magnetized sphere suspended in a vacuum chamber. In his experiment, the cathode represented the Sun, while the rays replicated the expanding solar atmosphere and the magnetized sphere delineated the Earth.

9. *Untitled (Lightning)*

2014

Laboratoire Ampère, CNRS (Centre national de recherche scientifique), École Centrale de Lyon, Lyon.

Realistic cloud-to-ground lightning simulations help scientists to measure lightning, which provides essential data for engineers designing aircraft, buildings, and other structures. In natural conditions, lightning bolts strike the ground when the electrical charge between a storm cloud and solid land becomes too great. To recreate this effect at the Ampère Laboratory, two electrodes are set up opposite one another: one as the "cloud" and the other as the "ground." When the charge between the two electrodes reaches a certain threshold, lightning forms. Researchers have developed lightning simulations using a generator that can create a charge of up to two millions volts.

10. *Untitled (Wildfire)* #1 #2 #4

2015

Lemta (Laboratoire d'énergétique et de mécanique théorique et appliquée), CNRS (Centre national de la recherche scientifique), Université de Lorraine, Vandoeuvre.

Lab-scale experiments of wildfires help scientists to understand, model, and predict fire propagation. They also help answer key fire-safety questions : how quickly will a wildfire spread and in which direction? How much heat will it generate? How do wind and slope conditions affect its spread? What is the impact of different fuel types and meteorological conditions? In the experiments performed at the Laboratory of Energetics, Theoretical and Applied Mechanics (LEMTA) of the National Center for Scientific Research (CNRS), a controlled fire is allowed to spread on an inclined table, as captured in the picture, or in a wind tunnel. Understanding how a fire transitions from surface to crown and other extreme fire behaviors is crucial to helping firefighters. As well as posing a scientific challenge, these studies also help restrict societal damage from wildfires, as well as ecological and environmental impact caused by vegetation destruction and smoke pollution.

11. *Untitled (Avalanche)* #1

2015

ETNA (Érosion torrentielle, neige et avalanche), IRSTEA (Institut national de recherche en sciences et technologies pour l'environnement et l'agriculture), Grenoble.

Understanding the precise dynamics of avalanches—from what triggers them to their impact on obstacles and their flow—is a fundamental first step to understanding the risks they pose. What sets an avalanche off is the action of gravity on the density difference that exists between a powder snow flow (heavy fluid) and ambient air (light fluid). In laboratory simulations carried out at the National Institute of Science Research for the Environment and Agriculture (IRSTEA), the heavy fluid is represented by salt water and the light fluid by unsalted water. A water reservoir, two meters high with a ground surface of 10 square meters, is placed on a variable inclination plane to reproduce three-dimensional avalanches.

12. *Untitled (Volcanic Eruption)* #2 #3 #4 #5 #6 #7

2016

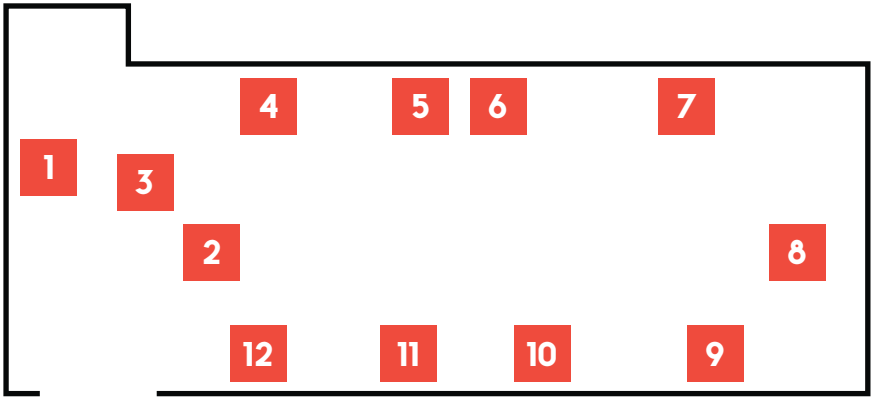
Physical Volcanology Lab, Department of Geosciences, Idaho State University, Pocatello, Idaho

Volcanic eruption simulation tanks in the Physical Volcanology Laboratory of the Idaho State University are used to create to-scale versions of volcanic eruption columns. As a volcanic plume (the mixture of particles and gas emitted by an eruption) rises, it ingests cold ambient air that warms and expands. This changes the density of the plume and determines whether it continues to rise or drop to the ground as a deadly pyroclastic flow-like the one that famously entombed Pompeii. This experimental setup injects a simulated plume, colored with high-pigment dye, into a large tank of water. Next, the relative densities of the plume and the ambient fluids are scaled to resemble a volcanic one and its surrounding atmosphere, allowing scientists to observe the different effects on the volcano's behavior.

FLOOR PLAN

1st floor

Salle Nicole et René Després et Jeannette et Luc Liard



IN DIALOGUE

“At times I feel certain I am right while not knowing the reason. (…) Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution. It is, strictly speaking, a real factor in scientific research.” Albert Einstein, 1931

Science and the arts might seem irreconcilable, but this was not the case at a time when knowledge was more limited. This season’s two main exhibitions foreground scientific research as an artistic approach and subject. More specifically, they look at physical or abstract scientific models representing natural phenomena. Marina Gadonneix and Patrick Coutu, each in their own way, challenge the models they encounter. And their research suggests that, in science as in art, objectivity is unattainable. The similarities between the two disciplines are numerous: research, experiments, studies, devices… Einstein would add imagination to this list. And what if *instinct* was one of the force fields that control the universe?

In her body of work titled *Phénomènes* [Phenomena], Marina Gadonneix documents the devices used by laboratories to model potentially catastrophic natural events. These reconstructions depict nature under controlled conditions, and become the standards against which future natural events are compared. For example, the Saffir-Simpson scale, used to measure hurricane intensity, is based entirely on wind speed. But some believe it should include a sixth category to reflect the increasing magnitude of recent storms. Photography, which grew out of scientific advances in chemistry, has long been used as evidence of reality, well beyond the subjectivity of illustration. By documenting and decontextualizing the simulation of a phenomenon, Gadonneix makes its referent elusive and uncertain. The process of scientific modeling—of reducing ungraspable phenomena to a more comprehensible scale—is therefore subverted. It would appear that these paradigms are condemned to obsolescence, anyway, as evidenced by reproductions in 19th century science books, and the Martian scenery of science-fiction films.

Patrick Coutu looks at mathematical diagrams that depict natural phenomena: abstract, disembodied models that apply to physical realities. He is particularly interested in the forms these diagrams take, and what they might suggest. For example, Lorenz's attractor, founded on the study of atmospheric movements, resembles the wings of a butterfly. Coutu intervenes in the initial algorithm to generate new forms, which end up having almost nothing in common with the natural phenomenon to which they refer. These works become like fictional models of potential realities, especially since the materials with which they are made are at odds with the formula in question. For example, bronze does not grow, nor does glass flow. Coutu's works, whether two- or three-dimensional, stems from extensive material research and scientific understanding, and a mastery of technique. Their scale unfolds in relation to the body in such a way that mathematical abstraction is embodied, but still elusive.

Does nature follow rules that scientists manage to decode, or do scientists impose their own rules onto nature? Either way, attempts to undermine the natural order of things—for example, by extracting elements that have been buried for tens of millions of years and dumping synthetics in their place—has created the catastrophic conditions we know today. Does the solution lie, as our collective imagination and science often suggest, in unchartered territory? What is certainly striking in these two bodies of work is that the human figure is nowhere to be found.

Jean-François Bélisle, Executive Director and Chief Curator
Charlotte Lalou Rousseau, Assistant Curator of Contemporary Art

Translation by: Jo-Anne Balcaen

PATRICK COUTU
The Attraction of the Landscape

October 5, 2019 to January 5, 2020
Curator: Charlotte Lalou Rousseau

The Attraction of the Landscape presents a survey of recent work by multi-disciplinary artist Patrick Coutu. It brings together sculptures, works on paper, and textiles that draw links between various aspects of the artist's research over the past decade, inspired by natural phenomena and their scientific representations. The word attraction in the title refers both to the human attraction to landscape—its representation and organization—and to the physical forces that regulate its elementary particles. It is both an emotional and analytical view of nature, its underlying rhythms, and the precarious order we impose on it.

Coutu's recent practice examines mathematical concepts that attempt to translate natural phenomena, such as plant growth or mineral formation. The artist alludes to these systems and uses randomness as a way to build forms. The reproductive pattern of plant cells, for example, is particularly interesting to Coutu as an autonomous and recursive evolutionary structure. Various mathematical models are altered and embodied, as if tested in a material that would not otherwise be affected by these laws. The result is then subjected to a number of formal interventions. Through deceptively simple gestures like folding, imprinting, modeling, and repetition, Coutu reveals the complexity of marine or sub-marine landscapes, as well as austere and solar ones. A fold creates a horizon. An algorithm cultivates a garden.

Simultaneously abstract and rooted in their materiality, Coutu's works have an elusive and evanescent presence. Whether two- or three-dimensional, they locate us on the dizzying cusp between the infinitely small and the infinitely large. Their scale confronts us with the standard measurement of our body in relation to our environment. Dialoguing with each other and with the outside world, these works create a field of primary elements, an extension of forces that are essential to the landscape: light, horizon, wind, gravity, water, earth, vegetation, and randomness. The artist's process helps us envision time in its longest forms: through botany, geology, and astronomy. What we see here is the temporality of nature in the making—one that eludes and overcomes us.

Charlotte Lalou Rousseau, Assistant Curator of Contemporary Art

Translation by: Jo-Anne Balcaen

PATRICK COUTU
Montréal, Québec, 1975

1. *Éruption II* [Eruption II]
2017
Brass and steel
213.4 x 91.4 x 6,4 cm
Collection of the artist

2. *Vie et mort d'un système au départ aléatoire IV, I, II,* et *III*
[The Life and Death of a Random Start System IV, I, II and III]
2013
Ink on paper
102.8 x 49.5 cm each
Collection of the artist

3. *Flottés I, III et II* [Floats I, III and II]

2015
Coton, polyester and rayon
221 x 92.1 cm; 208.3 x 99.1 cm; 218.4 x 101.6 cm
Collection of the artist

The *Flottés* [Floats] were created using the same mathematical diagrams as *Récifs* [Reefs], but in two dimensions. They were woven on a Jacquard loom, a machine invented by Joseph-Marie Jacquard, of Lyon, in the early 19th century. The first looms read instructions encoded on perforated cards that could automate the production of patterned, woven textiles, a process reminiscent of the early days of computer programming. Coutu is in some way indebted to this technique, as he used computer programs to develop the algorithms that make up the series. Hand-finished by loosening the end stitches, the final product is actually presented on the reverse side, highlighting the textile's organic aspect—the guts of the fabric. Like driftwood slowly worn by the water, these textiles seem to have a life of their own, despite being produced in just one day.

4. *Attracteur* [Attractor]

2019
Silver on bronze
123.9 x 158 cm
Collection of the artist

Chaos theory, which emerged in the United-States during the 1960s, is part of morphogenesis, a branch of mathematics that studies the forms that animate and inanimate objects take in a stable and recurrent manner. The theory aims to understand the random aspect of phenomena such as how smoke curls upward, or how a dead leaf falls to the ground. These are systems in which minute, initial variations produce radically different and complex outcomes, qualifying them as unpredictable. In 1971, mathematical physicists David Ruelle and Floris Takens put forward an analysis of chaos based on the notion of the "strange attractor," which suggests that random phenomena tend to eventually become stable systems. American meteorologist Edward Lorenz helped popularize this notion. His observations of atmospheric conditions led to his presentation, in 1972, of an article entitled, "Predictability: Does the Flap of a Butterfly's Wings in Brazil Set off a Tornado in Texas?" It turns out that the phenomena Lorenz observed follow a strange attractor whose curves,

when rendered three-dimensionally, resembled the wings of a butterfly. The clever witticism served to illustrate the unpredictability of a system in which a tiny event, a nearly imperceptible variation in initial conditions, results in exponential effects through time and space. This is known to this day as “the butterfly effect,” and is applied in a wide range of fields, including psychology and sociology.

The study of chaos, or chaology, is more qualitative than quantitative. It conceptualises and speculates more than it forwards precisely calculated and verifiable results. Some think of morphological theory as the combination of science and philosophy, in that it requires a certain degree of contemplation. Coutu calls for this in his piece *Attracteur* [Attractor], which was made with a computer program that generates strange attractors. The form is a three-dimensional model of a random mathematical system; an unnatural phenomenon. It does not suggest the wings of a butterfly, but perhaps the movement of a pendulum or the tossing of a boat over rough seas. In a way, it materializes the passage of time, and makes visible the form being made.

5. *Source*

2019
Borosilicate glass and aluminum
355.6 x 86.4 x 86.4 cm
Collection of the artist

A veritable geyser of glass, *Source* seems to gush from the ground, or to have been split from a frozen waterfall. While seemingly random, the movement of fluids is anything but. Studying fluctuation at various scales is essential to understanding everything from blood circulation to predicting the formation of tsunamis. *Source*, based on the graph of a mathematical equation shaped like a waterfall and sea spray, is both flowing water and beaming light: sources of life. Created specifically for our window space, it can be viewed from both inside and outside the museum. The juxtaposition of multiple glass columns creates a face-to-face mirror effect and infinite reflections. The work is made of borosilicate glass, which is highly translucent despite its thickness. Natural light refracts in iridescent variations depending on the time of day and changes in the weather.

Early in his career, Patrick Coutu was inspired by Constructivist artists and architects and their relationship to materials and space. *Source*'s shape is not unlike Vladimir Tatlin's *Model for the Monument to the Third International* (1919-1920), a six-metre scale model of the unrealized 400-metre tower of rotating glass volumes intertwined by an external steel structure. Tatlin, an avant-garde painter and architect, would have certainly admired the steel and glass skyscrapers that populate our horizons today, especially the spiral, arrow, or funnel-shaped ones inspired by naturally occurring motifs.

6. *Roche-mère* [Source Rock]

2019
Enamels on plaster
153.7 x 271.1 x 23.5 cm
Collection of the artist

Roche-mère [Source Rock] is a sample of the Temiscouata landscape. As a partial cutting, it embodies the gesture of creating a landscape. The piece is an imprint of the substratum beneath the valleys and mountains that define the land we inhabit, which was once the ocean floor. The rock has undergone major transformations, as evidenced by the vertically oriented layers of sediment. Perhaps modulated by a meteoric strike or tectonic motion, it may also have been split or ruptured by a glacier, then immobilized again until the next scission, when the highway was built. The vertical cylindrical grooves that span the rock face are traces of the blasting required for the passage of human machines. The scars suggests a violent intervention, the kind inherent in the creation of landscape, but one that also reveals a beauty that would otherwise remain hidden. It appears like a caesura, a vertiginous leap in time.

In the gallery, the presence of this source rock is mediated by two of the materials derived from it: plaster and enamel. Standing next to it is a sublime experience in that it helps us appreciate physical and metaphysical scales that are well beyond our comprehension. The layers of sediment are from a time we cannot perceive; their evolution is imperceptible to us, inconceivable. They precede us and will continue to outlive us. The term "source rock," or parent rock, is used to identify a primary, immutable rock structure, and refers to its creative and generative aspect. Many Indigenous cultures regard rocks as their grandfathers: animated elements, not living as such, but carriers of memory.

7. Récifs, extraits 1, 2 et 4
[Reefs, Excerpts 1, 2 and 4]

2015
Bronze and aluminum
Variable dimensions
Collection of the artist

Reefs are underwater rocky structures that exude a flamboyant, yet vaguely menacing aura. They are often covered in coral, marine animals who build veritable wildlife landscapes by secreting their own calcium exoskeleton. Coutu's *Récifs* [Reefs] easily recall these robust yet fragile organisms. This series forms a body of work that was directly inspired by mathematics, more specifically, the principle of autopoiesis, meaning the evolution of autonomous, recurrent systems that respond to their environment. In this case, the artist is interested in the growth of plant organisms. Here, he alters equations derived from this phenomenon and translates them three-dimensionally. The cube, which allows this deployment in space, is one of the Platonic solids, along with the tetrahedron (four faces), octahedron (eight faces), dodecahedron (twelve faces), and icosahedron (twenty faces). For Plato, these volumes represented the four elements and the whole. Through the ages, Platonic solids have been observed and used to describe both microscopic and macroscopic orders. The modular structure of Coutu's work allows him to make final adjustments while the piece is being assembled, before it is cast. It's no surprise that bronze is the artist's material of choice here, having stood the test of time and been so widely used throughout the history of art. In some ways, the many complex and meticulous steps involved in their production reflect the considerable length of time coral reefs take to develop. Although the artistic process is indeed much shorter, their lifespans are conceivably comparable. An excerpt of Coutu's *Récifs* series is presented in the Museum's permanent collection on the second floor.

8. ***Averse*** **[Downpour]**, from the series ***Marines***

2010
Pigment on paper
121.9 x 152.4 cm
Private collection

Paysages aux quatre soleils couchants **[Land of the Four Setting Suns],** from the series ***Marines***

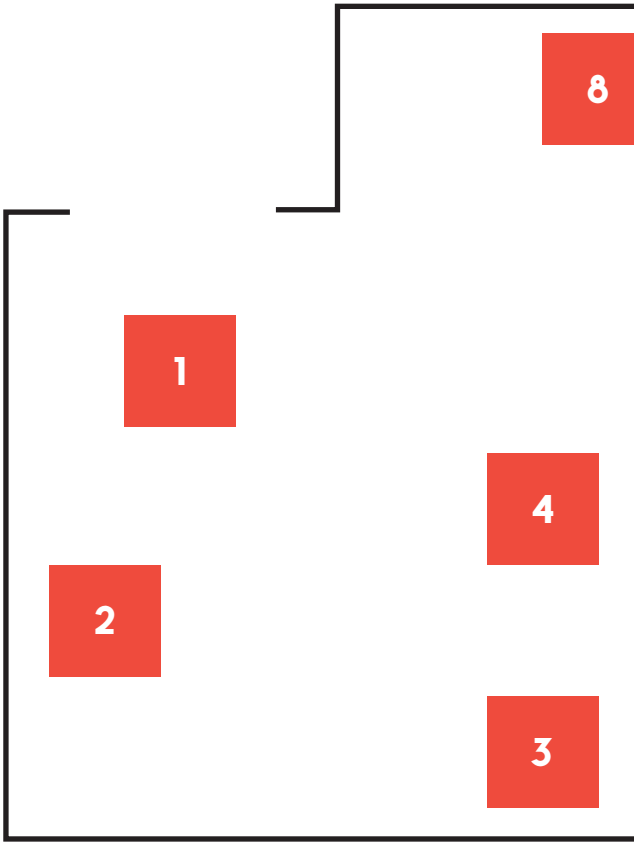
2010
Pigment on paper
121.9 x 152.4 cm
Collection Madjudia

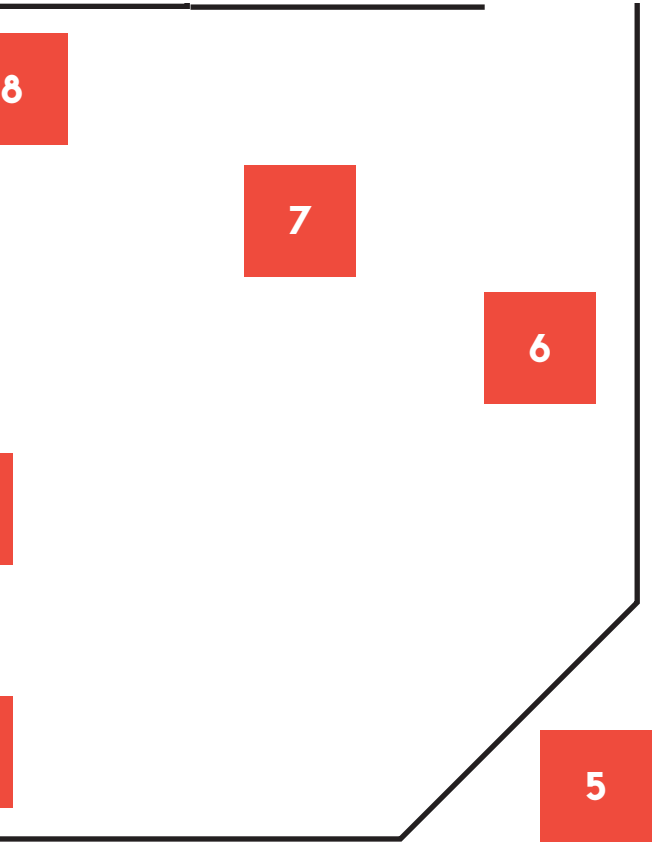
A landscape, in its most basic form, is a line drawn from one end of a page to the other. The *Marines* were created from a graphic and sculptural gesture; a single fold gives dimension to a horizon. In his 1988 book on the work of Gottfried Willhelm Leibniz, the French philosopher Gilles Deleuze developed his theory of the fold. Arising from a force field, it constitutes an original event that modifies and divides as much as it multiplies, but above all, preserves the cohesion of the folded material. In *Marines*, the fold brings together the sky and the ocean—two inseparable, yet irreconcilable entities. Produced following Coutu's experience of spending several weeks out at sea, the works result from the combination of black iron oxide pigment, bound to an acid, and paper coated with a basic solution. Particles attract, repel, and agglomerate at random. The sky is reflected in the water, projected into it; a rain shower is visible in the distance. Or perhaps we are witnessing dawn on PH1, a planet with four suns located 5000 light years from Earth?

FLOOR PLAN

1st floor

Salle EBI




8
7
6
5

JEAN-PAUL JÉRÔME
The Lyrical Abstractions

October 5, 2019 to January 5, 2020
Curator: Constance Naubert-Riser

Co-signatory of the first *Manifeste des Plasticiens* (1955) with Louis Belzile, Fernand Toupin, and Rodolphe de Repentigny (Jauran), Jean-Paul Jérôme and his fellow Plasticiens burst onto the Montréal art scene, clearly setting themselves apart from the Automatiste movement dominant at the time. The Plasticiens championed nonfigurative painting featuring flat planes in decentred arrangements on the canvas and advocated a discipline that would encourage pictorial autonomy.

Jérôme's ink-on-paper works, produced in 1969 and 1970 and never exhibited during his long career, now seem like a sort of parenthesis in a body of work devoted essentially to geometric abstraction.

Influenced by French painting of the 1950s, which he discovered during a stay in Paris from 1956 to 1958, Jérôme pursued his investigation of the many possibilities offered by abstract painting. During the 1960s, he began a dialogue with the more gestural work of Hans Hartung, then undertook a more personal exploration of the resources of op art, the new international trend. In the context of his oeuvre, the sudden production of these inks in 1969 therefore represents a significant rupture—a leap into the unknown.

At first, he used small sketchbooks to try out his hand. A few rhythmic brushstrokes animate the space on each of these pages. He then adopted a new, more fluid medium: Palen's China ink, sold in bottles of different bright, luminous colours. Quickly, Jérôme's relationship with the space of the work was radically transformed.

Attracted to the texture of Japan paper, he placed sheets on the floor of his studio. With a long-handled wide brush, he worked standing up, which enabled him to increase the range of his gesture and the breadth of the entangled traces. Drops of colour, no doubt sprinkled at random, recall the "dripping" technique developed by Jackson Pollock in 1947 to express his passion about painting—a passion that is found in Jérôme's strong, singular personality.

Constance Naubert-Riser, Guest curator

Translation by: Käthe Roth

As an extension of the Jean-Paul Jérôme. *Les abstractions lyriques* [The Lyrical Abstractions] exhibition, curator and art historian Constance Naubert-Riser wanted to contextualize the artist's work within the first Plasticiens group, of which Jérôme is a founding member. Selected works from the MAJ's rich collection are hence temporarily integrated into the permanent exhibition *Les îles réunies* [The Reunited Islands].

Together, Louis Belzile, Jauran (Rodolphe de Repentigny), Jean-Paul Jérôme and Fernand Toupin sign the *Manifeste des Plasticiens* [Plasticiens Manifesto] on February 15, 1955, a moment of inception for this pictorial movement.

In the wake of the revolution set in motion by Paul-Émile Borduas and the Automatists in the late 1940s, the Plasticiens appear as a second avant-garde, rejecting the spontaneity of automatist painting in favour of geometric abstraction.

They advocate for the rejection of volume, simplification of space and arrangement of elements. They thus privilege absolute non-representation and reject figurative form, a reproach formulated to the Automatists. The essential plastic elements intrinsic to painting (tone, texture, colours, shapes and line) are at the heart of their concerns: painting should speak only of painting.

Barely a year after the publication of the Plasticiens Manifesto, other artists such as Guido Molinari, Claude Tousignant, Jean Goguen and Denis Juneau form the second generation of Plasticiens. They radicalize the subject of geometric abstraction and argue that the surface must be defined in terms of flatness and non-referential quality, closer to the artistic research of the New York avant-garde.

CHRONOLOGY

1928
Jean-Paul Jérôme was born on February 19, 1928, in Montréal. He grew up in the Montréal neighbourhood of Villeray.

1942
As a student, visits a Van Gogh exhibition at the Montréal Museum of Fine Arts. This sparks his art production.

1943
Is admitted to the École des beaux-arts de Montréal at age fifteen.

1949
Receives his teacher's diploma from the École des beaux-arts de Montréal.

1949–51
Studies fresco painting with Stanley Cosgrove at the École des beaux-arts de Montréal.

1951–53
Group exhibition at the Salon du Printemps, Montréal Museum of Fine Arts.

1954
Solo exhibition of his early abstract paintings at the Montréal Museum of Fine Arts: marks a total break with figurative painting. Meets Jauran, Fernand Toupin, and Louis Belzile; together they form Les Plasticiens.

1955
Exhibition and launch of the *Manifeste des Plasticiens* at Galerie l'Échourie in Montréal.

1956–58
Long stay in Paris, where he spends time with Hans Hartung, Richard Mortensen, Victor Vasarely, Alberto Giacometti, Martin Barré, Auguste Herbin, and Jean Dewasne. Faithfully attends exhibitions of the latest art at Galerie Denise René, Galerie de France, and Galerie Arnaud, where he has a show in 1957.

1959–73
Teaches at the École des beaux-arts de Montréal and other schools in Montréal and Sorel. Paints in his free time, at his studios on the South Shore of Montréal.

1969–70
In 1968, he sets aside his art production. He returns to his practice in 1969–70 with a large series of gestural ink-on-paper works unrelated to his previous work. This parenthesis closes in 1970, when he definitively returns to painting.

1973–2004
He stops teaching in 1973 to devote himself fully to painting.

1978
In 1978, he becomes a member of the Canadian Royal Academy of Arts, an honour and title awarded in recognition of his contribution to the visual arts and the significance of his body of work.

2001–05
The Musée du Bas-Saint-Laurent presents a retrospective of his work. *Les vibrations modernes* tours across Canada.

2004
While still very active, Jérôme dies suddenly on August 14, 2004, leaving on his work table an uncompleted work that he had titled *L'ivresse de la vie* [The Euphoria of Life]. It is estimated that he produced more than five thousand works during his sixty-year career.

JEAN-PAUL JÉRÔME

Montréal, Québec, 1928 - Montréal, Québec, 2004

1. *Sans titre* [Untitled]

1970
Ink on Japan paper
66.1 x 101.6 cm
Collection of Robert Jérôme

2. *Sans titre* [Untitled]
1970
Three inks on Japan paper
101.6 x 66.1 cm each
Collection of Robert Jérôme

3. *Sans titre* [Untitled]
1969
Four inks on Manila paper
16.8 x 24.1 cm; 20.3 x 26.7 cm; 19.7 x 27.9 cm; 20 x 28.6 cm
Collection of Robert Jérôme

4. *Sans titre* [Untitled]
1970
Ink on Japan paper
66.1 x 101.6 cm
Collection of Robert Jérôme

5. *Brun parasol* [Brown Parasol]
1970
Three inks on Japan paper
101.6 x 66.1 cm each
Collection of Jacques and Nicole Martin

6. *Sans titre* [Untitled]
1969
Ink on Japan paper
66.1 x 101.6 cm
Collection of Robert Jérôme

7. *Sans titre* [Untitled]
1970
Four inks on Japan paper
66.1 x 101.6 cm each
Collection of Robert Jérôme

8. *Sans titre* [Untitled]
1969
Ink on Japan paper
66.1 x 101.6 cm
Collection of Robert Jérôme

9. *Sans titre* [Untitled]
1970
Ink on Japan paper
101.6 x 66.1 cm
Collection of Robert Jérôme

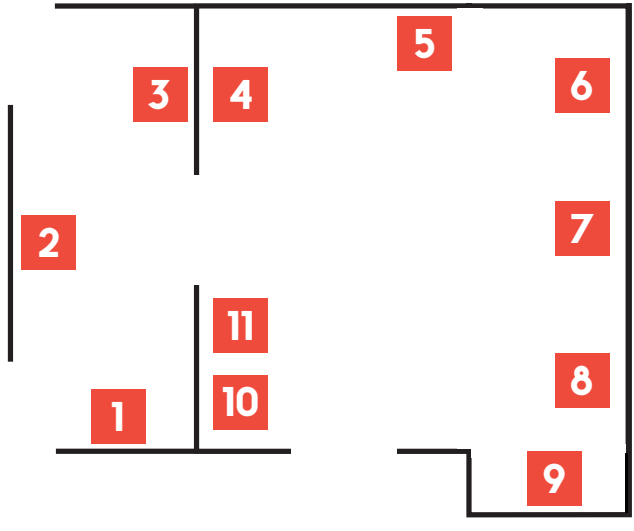
10. *Sans titre* [Untitled]
1970
Ink on Japan paper
101.6 x 66.1 cm
Collection of Robert Jérôme

11. *Sans titre* [Untitled]
1969
Four inks on Manila paper
20.6 x 28.3 cm; 19.7 x 28.6 cm; 18.4 x 28.6 cm; 20.3 x 31.1 cm
Collection of Robert Jérôme

FLOOR PLAN

2nd floor

Salle Harnois Groupe pétrolier



VÉRONIQUE MALO
The Landscapes Between Our Bodies

October 5, 2019 to January 5, 2020
Curator: Anne-Marie St-Jean Aubre

Véronique Malo is interested in the gestures and traces of everyday life. In the fall of 2018, she invited the public to send her photographs showing at least two people interacting, from which she would make a new series of works. Inspired by the images' random, unexpected, surprising, and poetic aspects, Malo decided to use the negative space—the areas between bodies—to create new abstract landscapes that make the invisible more tangible. Rather than depicting reality the way traditional photography does, her compositions were built from scratch in the darkroom and seem to capture a certain energy, a game of light and shadow. Malo playfully manipulated shapes cut from her source photographs to make opaque masks, used a range of transparent and semi-transparent papers, and then layered, juxtaposed, and exposed these to light onto photosensitive paper. The results evoke intuitive landscapes that alternate between close-ups and distant perspectives, micro and macro views that throw off our usual reference points. While the light sometimes seems to pierce the horizon, extending beyond the surface to trigger reality's emotional dimension, hints of the original photographs bring us back to the surface and to the materiality of things, to oscillate

between the visible and the invisible. In keeping with the initial gesture of the project, Malo then invited a number of poets to write a response to the work's title, *Les paysages entre nos corps* [The Landscapes Between Our Bodies]. From these, she associated certain passages with her images reproduced in postcard format. Now both image and text have passed through the filter of her subjectivity, transformed through contact with her chosen interlocutors, in a conversation that took place through layers of media.

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

This project was realized in collaboration with the Conseil des arts et des lettres du Québec, L'imprimerie centre d'artistes, and the publisher Bouc.

Translation by : Jo-Anne Balcaen

VÉRONIQUE MALO
Joliette, Québec, 1981

1. ***Sans titre,*** de la série
Les paysages entre nos corps [Untitled, from the series The Landscapes Between Our Bodies]
2019
UV print on micro-suction film
386.1 x 119.4 cm
Latex print on polypropylene
Variable dimensions
Collection of the artist

2. ***Sans titre,*** de la série
Les paysages entre nos corps [Untitled, from the series The Landscapes Between Our Bodies]
2019
Three inkjet prints
Variable dimensions
Collection of the artist

3. ***Sans titre,*** de la série
Les paysages entre nos corps [Untitled, from the series The Landscapes Between Our Bodies]
2019
Inkjet print
104.1 x 83.8 cm
Collection of the artist

4. *Sans titre,* de la série
Les paysages entre nos corps [Untitled, from the series The Landscapes Between Our Bodies]
2019
Inkjet print
124.5 x 99 cm
Collection of the artist

5. *Sans titre,* de la série
Les paysages entre nos corps [Untitled, from the series The Landscapes Between Our Bodies]
2019
Inkjet print
144.8 x 96.5 cm
Collection of the artist

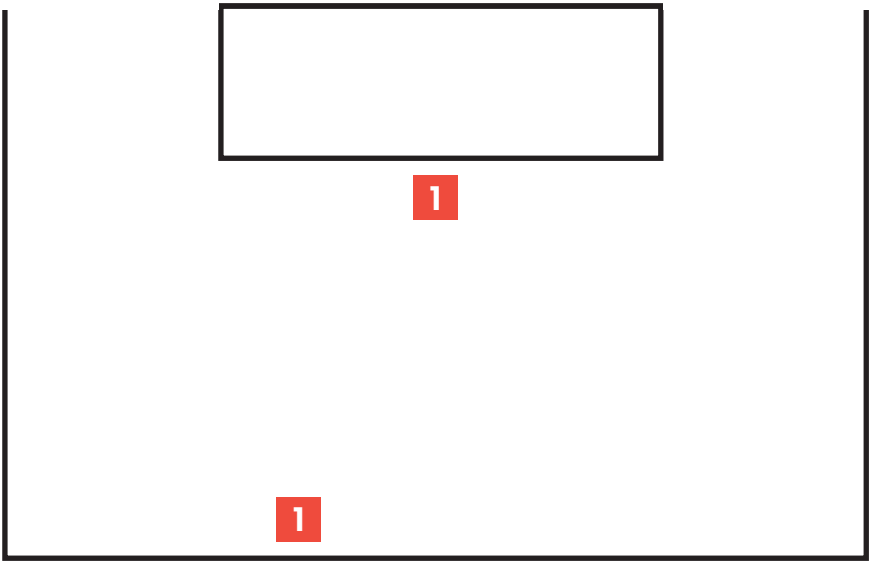
7. *Sans titre,* de la série
Les paysages entre nos corps [Untitled, from the series The Landscapes Between Our Bodies]
2019
Book of twelve postcards, edition 1 of 150
17.8 x 12.7 cm

The exhibition is accompagnied by a book of postcards showcasing unseen works by Véronique Malo along with poems by Olivier Lussier, Stéphanie Roussel, Sébastien Sauvageau, Hugo Bourdelais, Frédéric Généreux, Tanya Millette and Claire-Hélène Piuze. The book is a limited edition of 150 copies, including twelve poetic photographs and an eight-page booklet. It is available for sale at the Musée's Boutique.

FLOOR PLANS

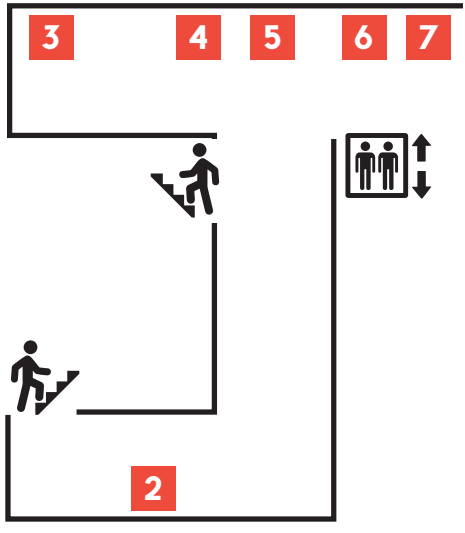
1st floor

Salle Power Corporation du Canada



2nd floor, in the hallway

Espace Georgette Menuau-Préville,
Espace 2e étage
and Aire de détente Famille René Préville



LOUISE ROBERT
Painting and poetry

September 28, 2019 to January 5, 2020

LOUISE ROBERT
Montréal, Québec, 1941

1. *Falaises* [Cliffs]
1972
Oil on canvas
79.8 x 65 x 3.5 cm
Gift of Maurice Forget
1995.245

2. *Sans titre* [Untitled]
1977
Dry pastel and charcoal on paper
104.5 x 144 cm
Gift of Jean-Guy Francoeur, in memory of Dominique Bouchard
2001.042

3. *N° 78-332* [No. 78-332]
2009
Oil on canvas
183 x 203 x 6 cm
Gift of the artist
2018.005

This abstract composition by Louise Robert is divided into two chromatic registers: an entirely black upper part strongly contrasts with the pale-coloured lower part of the painting.

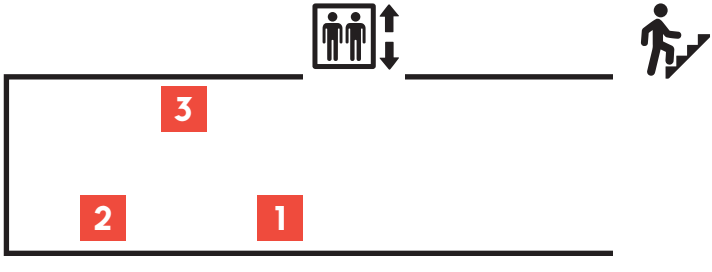
The unique texture of Robert's work stems from her direct use of hands to apply paint. Up close, the thick surface shows traces of the artist's gesture; if one takes a step back, the layers of paint turn into large waves and swirls.

Louise Robert is known for her use of text and her large gestural strokes. This is perfectly exemplified here as a sentence stands out in the centre of the painting. The words seem to float on the canvas, harmoniously linking the two sides of the composition. Right-handed, the artist chooses to use her trembling left hand to write, letting the words become a material equivalent to paint. The first incursions of calligraphy appeared in Robert's painting in 1975 and became iconic of her practice. To this day, she keeps exploring the relationship between text, poetry and painting.

Self-taught and passionately rigorous, Louise Robert studied and worked in pharmacology before dedicating herself to being an artist. The Musée d'art de Joliette has had a close relationship with Robert's work throughout her career. Indeed, the MAJ was the first museum to present the work of the then-emerging artist as part of a collaboration with art dealer Georges Curzi in 1977. It was also the MAJ who organized the first retrospective exhibition of Robert back in 2003, curated by art historian Gilles Daigneault.

FLOOR PLAN

3rd floor in the hallway



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