

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

