

Paul Emile Borduas Ecrits II Volume 1

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Paulemile Borduas Ecrits I

Lora Senechal Carney



Paul-Émile Borduas Ecrits I:

Paul-Émile Borduas, photographe Gilles Lapointe, Paul-Émile Borduas, Raymond Montpetit, Bibliothèque Nationale du Québec Staff, Musée Le Châfaud de Percé, 1998 Des photographies de la région de Percé prises durant l'été 1938 Des images de grande qualité sur le plan esthétique mais aussi d'une inestimable valeur documentaire *PAUL ÉMILE BORDUAS, ECRITS/WRITINGS, 1942-1958; BY...AND DENNIS YOUN.* François Marc Gagnon, 1978 **Egregore** Ray Ellenwood, 1992

Art Et Architecture Au Canada Loren Ruth Lerner, Mary F. Williamson, 1991-01-01 Identifies and summarizes thousands of books, articles, exhibition catalogues, government publications and theses published in many countries and in several languages from the early nineteenth century to 1981 **Canadian Painters in a Modern World, 1925-1955** Lora Senechal Carney, 2017-09-27 From the Roaring Twenties and the Group of Seven to the Automatistes and the early Cold War, Canadian artists lived through and embodied an era of global tumult and change. With an interweaving of historical narrative, lavish illustrations and writings by many of Canada's most revered cultural figures, Lora Senechal Carney illuminates the lives, perspectives and works of the era's painters and provides glimpses of the sculptors, poets, dancers, critics and filmmakers with whom they associated. *Canadian Painters in a Modern World* gives readers direct access to a carefully curated selection of writings, artworks, photos and other documents that help to reconstruct the public spheres in which artists including Paul-Émile Borduas, Emily Carr, Alex Colville, Lawren Harris, David Milne and Pegi Nicol MacLeod circulated. Each of the book's eight chapters consists of a narrative about a key issue or debate focusing on the relationship of art to politics and society and on how these are negotiated in an individual's life. Relating artistic engagement with and responses to the Spanish Civil War, the Second World War and the Cold War, Senechal Carney discovers a common desire for new connections between art and life. Revealing continuities, ruptures and watershed moments, *Canadian Painters in a Modern World* showcases artistic production within specific socio-political contexts to shed new light on Canadian art during three decades of conflict and crisis. *The Avant-Garde and the Margin* Sanja Bahun-Radunovic, V.G. Julie Rajan, 2009-03-26 The collection of essays *The Avant-garde and the Margin* New Territories of the Modernist Avant-garde refigures the critical and historical picture of the modernist avant-garde by introducing a variety of less commonly discussed geo-artistic sites and dynamics. The contributors explore the multifaceted relations established between the avant-garde centers France, Germany, England and others and their counterparts in the cultural periphery Greece, India, Japan, Poland, Quebec, Romania and the former Yugoslavia as well as the unique artistic and literary dialogues which these encounters engendered. The primary concern of the anthology is the set of relations established between the center and the margin, the redefinition of which was pivotal for the formulation of the modernist avant-garde aesthetic project itself. While enriching the kaleidoscopic picture of modernism, the essays in this collection also offer new methodological approaches to this polychrome cultural image. In this way, the collection avoids the pitfalls of both the traditional diffusionist Eurocentric model of the world and the more recent over-relativization of the

positions of the margin and the center In their stead the anthology proposes a hermeneutics of encounter that is simultaneously spatial and historical aware of its limits but convinced of its own necessity Canadian Art in the Twentieth Century Joan Murray,1999-11 Joan Murray discusses social and political events in combination with the movements ideas attitudes styles and important groups in Canadian art of this century *The Last Art College* Garry Neill Kennedy,2012-02-24 The long awaited history of the art college that became an unlikely epicenter of the art world in the 1960s and 1970s How did a small art college in Nova Scotia become the epicenter of art education and to a large extent of the postminimalist and conceptual art world itself in the 1960s and 1970s Like the unorthodox experiments and rich human resources that made Black Mountain College an improbable center of art a generation earlier the activities and artists at Nova Scotia College of Art and Design aka NSCAD in the 1970s redefined the means and methods of art education and the shape of art far beyond Halifax A partial list of visiting artists and faculty members at NSCAD would include Joseph Beuys Sol LeWitt Gerhard Richter Dan Graham Mel Bochner Lucy Lippard John Baldessari Hans Haacke Yvonne Rainer Robert Frank Jenny Holzer Robert Morris Eric Fischl and Dara Birnbaum Kasper Koenig and Benjamin Buchloh ran the NSCAD Press publishing books by Hollis Frampton Lawrence Weiner Donald Judd Daniel Buren Michael Asher Martha Rosler and Michael Snow among others The Lithography Workshop produced early works by many of today s masters including John Baldessari Vito Acconci and Claes Oldenburg With *The Last Art College* Garry Kennedy the college s visionary president at the time gives us the long awaited documentary history of NSCAD during a formative era From gallery openings to dance performances to visiting lectures to exhibitions to classroom projects the book gives a rich historical and visual account of the school s activities supplemented by details of specific events reminiscences by faculty and students accounts of artists talks and notes on memorable controversies **The Visual Arts in Canada** Brian Foss,Sandra Paikowsky,Anne Whitelaw,2010 This book charts the developments in Canadian art from the late nineteenth century to the present with new essays by the country s leading art historians A comprehensive overview this volume embraces painting sculpture photography design video and conceptual and cross disciplinary art as well as studies of art institutions and historiography Each chapter explores the richness and diversity of Canadian art topics range from impressionist painting to the multimedia work of First Nations artists and from the Group of Seven to contemporary video production Newly commissioned carefully edited and with 185 full colour illustrations *The Visual Arts in Canada* will appeal to general readers and students alike An extensive index as well as an appendix that list galleries and artist run centres across the country make this the definitive resource for Canadian art from the past century Throughout the twenty chapters readers will recognize favourite artists and encounter new ones all of whom play an integral role in the country s visual history Abstract Painting in Canada Roald Nasgaard,Art Gallery of Nova Scotia,2008 In the tradition of the distinguished Douglas McIntyre art program this lavishly illustrated and superbly printed book is a rich readable history of abstract painting in Canada The story begins in the 1920s

with the sometimes eccentric but remarkable work rooted in symbolism and theosophy of pioneers such as Kathleen Munn Bertram Brooker and Lawren Harris Two decades later the Automatistes Canada's first truly independent avant garde art movement burst onto the scene in Montreal After the Second World War the urge to abstraction spread across Canada manifesting itself in significant regional movements Vancouver painters retained a British flavour while in Toronto the Painters Eleven looked south to New York Montreal's Plasticiens launched their own razor edged interpretation of the European tradition of geometric abstraction In the sixties and seventies the Prairies were influenced by Clement Greenberg's post painterly abstraction while Halifax became a hub of conceptual art and concrete painting The book continues through the eighties and nineties during which critics largely denounced painting and concludes in the twenty first century with abstract painting alive and well again in the studios of Canada's young artists A monumental tome containing 200 color reproductions it mines a rich vein of art history ripe for international discovery

Contemporary French Poetics Michael Bishop, Christopher Elson, 2002 This book finds its origin partly in the International Colloquium on French and Francophone Literature in the 1990's at Dalhousie University September 1998 number of the papers since reworked take their place here alongside other studies subsequently invited They form a broad and varying set of cogent and pertinent appraisals of very recent French and francophone poetic practice and its shifting becoming conceptual underpinnings

[A New Approach to Global Studies from the Perspective of Small Nations](#) Kiyonobu Date, Jean-François Laniel, 2023-12-13 With emphasis on East Asian and North American examples notably Japan and Quebec Date Laniel and their contributors take a new approach to the understanding of small nations and their role in the international system Small nations by their very nature raise significant questions about what a nation is Some small nations are sovereign states with relatively small populations and limited territory others are nations within larger sovereign states with distinctive cultures governance structures or other features that differentiate them from their parent state By focussing on non European nations in particular the contributors to this volume challenge our conceptions of what a small nation is and how it operates within the international system They focus in particular on the nation within a nation state of Quebec and on Japan supplemented by further examples from East Asia By interrogating what these examples have to show us about the typology and character of small nations they offer a critique of superpower and draw out the potential of small nation studies A valuable resource for students and scholars of international relations and theories of the nation and nation state The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license

Paul Emile Borduas Paul-Emile Borduas, François Marc Gagnon, 1978

Montreal Dany Fougères, Roderick MacLeod, 2018-04-06 Surrounded by water and located at the heart of a fertile plain the Island of Montreal has been a crossroads for Indigenous peoples European settlers and today's citizens and an inland port city for the movement of people and goods into and out of North America Commemorating the city's 375th

anniversary Montreal The History of a North American City is the definitive two volume account of this fascinating metropolis and its storied hinterland This comprehensive collection of essays filled with hundreds of illustrations photographs and maps draws on human geography and environmental history to show that while certain distinctive features remain unchanged Mount Royal the Lachine Rapids of the Saint Lawrence River human intervention and urban evolution mean that over time Montrealers have had drastically different experiences and historical understandings Significant issues such as religion government social conditions the economy labour transportation culture and entertainment and scientific and technological innovation are treated thematically in innovative and diverse chapters to illuminate how people s lives changed along with the transformation of Montreal This history of a city in motion presents an entire picture of the changes that have marked the region as it spread from the old city of Ville Marie into parishes autonomous towns boroughs and suburbs on and off the island The first volume encompasses the city up to 1930 vividly depicting the lives of First Nations prior to the arrival of Europeans colonization by the French and the beginning of British Rule The crucial roles of waterways portaging paths and trails as the primary means of travelling and trade are first examined before delving into the construction of canals railways and the first major roads Nineteenth century industrialization created a period of near total change in Montreal as it became Canada s leading city and witnessed staggering population growth from less than 20 000 people in 1800 to over one million by 1930 The second volume treats the history of Montreal since 1930 the year that the Jacques Cartier Bridge was opened and allowed for the outward expansion of a region which before had been confined to the island From the Great Depression and Montreal s role as a munitions manufacturing centre during the Second World War to major cultural events like Expo 67 the twentieth century saw Montreal grow into one of the continent s largest cities requiring stringent management of infrastructure public utilities and transportation This volume also extensively studies the kinds of political debate with which the region and country still grapple regarding language nationalism federalism and self determination Contributors include Philippe Apparicio INRS Guy Bellavance INRS Laurence Bherer University of Montreal St phane Castonguay UQTR the late Jean Pierre Collin INRS Magda Fahrni UQAM the late Jean Marie Fecteau UQAM Dany Fougères UQAM Robert Gagnon UQAM Danielle Gauvreau Concordia Annick Germain INRS Janice Harvey Dawson College Annie Claude Labrecque independent scholar Yvan Lamonde McGill Daniel Latouche INRS Roderick MacLeod independent scholar Paula Negrón Poblete University of Montreal Normand Perron INRS Martin Petitclerc UQAM Christian Poirier INRS Claire Poitras INRS Mario Polèse INRS Myriam Richard unaffiliated Damaris Rose INRS Anne Marie Sguin INRS Gilles Sénécal INRS Valérie Shaffer independent scholar Richard Shearmur McGill Sylvie Taschereau UQTR Michel Trpanier INRS Laurent Turcotte UQTR Nathalie Vachon INRS and Roland Viau University of Montreal

Watching Quebec Ramsay Cook, 2005-08-02 Evolving from a passionate desire to simply survive as a distinctive culture in the nineteenth and early twentieth century to a more confident and expansive ideology since the Second World War nationalism in Quebec has provoked intense debates within

the province and in the rest of Canada over language provincial powers and the very meaning of the term nation in the contemporary world Watching Quebec examines the ideas of francophone individuals and groups looks at their institutions and movements and clarifies the complex relationship between French and English speaking Canadians André Biéler David Karel, André Charles Biéler, 2004 Contient une biographie d André Biéler p 187 200 **L'envol des signes** Gilles Lapointe, Université de Montréal. Centre d'études québécoises, 1996 Identité et modernité dans l'art au Québec Louise Vigneault, 2011-08-29T00:00:00-04:00 Le livre de Louise Vigneault apporte des réponses toujours ingénieuses convaincantes et originales Le lecteur aura du plaisir la suivre dans le dédale de ses arguments toujours bien documentés rigoureux et clairement exposés Il en ressort une histoire de l'art et des artistes hantée par des problèmes théoriques voire même philosophiques toujours d'une grande actualité Extrait de la préface **Une tradition d'emportement. Écrits (1945-1965)** Pierre Vadeboncoeur, 2007-12-15T00:00:00-05:00 Choix de textes et présentations par Yvan Lamonde et Jonathan Livernois Il y a un Pierre Vadeboncoeur avant La Ligne du risque 1963 un essayiste dont l'itinéraire intellectuel mène de la crise de 1929 et de la Seconde Guerre mondiale ce qu'on appelle la Révolution tranquille en passant par le Refus global et la grève de l'amiante un cheminement qui passe par La Nouvelle Relève Cit libérale et Parti pris Les textes regroupés ici et précédés d'une introduction intellectuellement provocante sont autant d'essais de compréhension des changements profonds et accablants qui ont marqué les deux dernières décennies Pierre Vadeboncoeur y prospecte les formes d'une tradition d'emportement pour l'action qui travers des lignes du risque posent les pierres d'une histoire de la liberté **Scott, Brandtner, Eveleigh, Webber** Esther Trépanier, 2022-10-15 Four artists who are today relatively or almost entirely unknown one woman and three men nevertheless played a part in the aesthetic upheavals that led to abstraction in 1940s Montreal Very active in the art milieu throughout the decade Marian Dale Scott Fritz Brandtner Henry Eveleigh and Gordon Webber captured the attention of critics of the time who employed the term abstract art to describe both non objective works and bold formal explorations that retained some reference to visible reality An examination of these artists practices reveals a remarkable openness to international contemporary art trends French German British and American Their work and its critical reception conjure a complex picture of the debates on abstraction that took place in Montreal during the 1940s so often reduced to the controversies surrounding the emergence of the Automatiste movement The artistic innovations of Paul mile Borduas and his group and the radical tone of their 1948 manifesto Refus global cemented their status as Quebec's abstract avant garde but also had the effect of eclipsing other visions of abstraction being explored during the same period This book reinstates the oeuvres of these forgotten protagonists in the narrative of abstract art illustrating how their practices encompassed a variety of themes emotion science human experience in the broadest sense but also as the Second World War unfolded the violence that marked their era

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