

Texts in English

Volume 28, Number 114, March–April–May 1984

URI: <https://id.erudit.org/iderudit/58903ac>

[See table of contents](#)

Publisher(s)

La Société La Vie des Arts

ISSN

0042-5435 (print)

1923-3183 (digital)

[Explore this journal](#)

Cite this article

(1984). Texts in English. *Vie des arts*, 28(114), 91–93.

CRITICISM ON GUARD

By Andrée PARADIS

In the face of the scope of the questions raised by the development of technology, we cannot remain indifferent to the changes taking place in the domain of communication. Art, particularly, is affected by its relationships with all new forms of technology. Does this dictate means of expression while relying on repetitive mechanical logic or is it manipulated by the users who seek to maximize its possibilities of profit by diffusing aesthetic values? In other terms, is technology servant or master in a period when art, aided by additional supports, is rushing toward other conquests? The debate is an open one; it is the fight for content which, until now, has received little consideration, so much has the economic, financial and political part dominated the cultural section in the establishment of new technologies. This is also the most important change of direction in art since the appearance of modernism at the beginning of the twentieth century. How then shall we discuss content without taking into account the important transition that has been going on for some years between modernism and post-modernism?

In the United States criticism has not definitely established what it understands by post-modernism. It attempts to define its nature: is it an idea, a movement, a transitory stage, the beginning of another historic period or else simply a myth? Europe is not convinced that this involves anything but a parody or a pastiche; it sees here especially a North-American preoccupation. Certainly modernity has lost some of its impetus, and Jurgen Habermas is right in declaring it *dead, but dominant*. This will surely entail a period of settlements of account but will also make it possible to establish the evaluation of all the excellence that modernism was able to represent.

A recent publication, *The Anti-Aesthetic: Essays on Postmodern Culture*¹, seeks to focus on all these matters that deeply interest post-modernist culture. Hal Foster, originator of the publication, assembled ten essayists in a spirit of debate, in order to bring out certain strong points of a post-modernism of resistance. In his preface he establishes that a post-modernism of opposition is a counter-current which questions not only the official modernist culture that we find protected by our institutions, on the walls of our museums or encumbering the storage rooms, but which is particularly opposed to whatever of modernist lags behind in post-modernism; that is, a way of accepting the promoting of everything new as excellent in itself.

And so it must be understood that there are many kinds of post-modernism; and that the type which the Foster group supports almost unanimously, in spite of the different points of view of the authors, stresses *interrogation* rather than exploitation of cultural codes and *exploration* rather than non-consideration of political and social associations.

Among these authors, Jean Baudrillard is not optimistic when he speaks of the *rapture of communication* that condemns modern man to the fascination of the screen and the loss of a critical distance. He is particularly troubled about the

transfer of the human scale to a system of nuclear matrices, of miniaturization that limits the person to his intellect and a genetic code and that also revolutionizes the notion of a free but useless time when "the instantaneousness of communication has miniaturized our exchanges in a sequence of moments". He states that all functions have been abolished in one single dimension, that of communication; all secrets, spaces, fields of action destroyed to the benefit of information, and he emphasizes that promiscuity, saturation, extremist entreaty create a climate of obscenity that fascinates and which must be endured. Doubtless, we must look for a more comforting view of "what can be a part in technolgy, at least contain it, perhaps even reduce it", according to René Berger, who is also concerned about the effect of technological changes and about the importance of content; he does not wish to make of this a topic of conflict but of "attachment to the value of which art is one of the manifestations and which can help us to put technology in its place and technologism at a distance".

"Whether aesthetic or ethical by nature, value reverts to the fact that action is not the only modality of our existence. Contemplation, dreaming, meditation, interior research, the need to love, to believe, to sacrifice oneself, all of these are tendencies that exist but do not carry much weight in the scale of our society enamoured of competition and profit...At the time when humanity and our planet are threatened by the nuclear revolution, the ultimate triumph of technology, nothing is more urgent than to save our imagination from total surrender by breathing into it the sense of respect and wonder. Still more must we learn to look clearly"². And we must hope to make it possible for art to play its part to the full.

1. Hal Foster, *The Anti-Aesthetic: Essays on Postmodern Culture*. Washington, Bay Press, 1983. 159 pages; ill. in black and white.
2. René Berger, *L'Effet des changements technologiques - En mutation, l'art, la ville, l'image, la culture*. Nous! Lausanne, Editions Pierre-Marcel Favre, 1983. 231 pages.

(Translation by Mildred Grand)

**JAN MENSES
BLACK TO AN INFINITE DEGREE**

By Stella SASSEVILLE

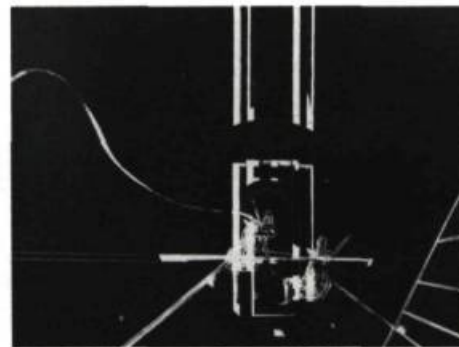
An intense obsession and a flawless technique create in Menses' work an unusual atmosphere, strongly marked by the haunting thought of death and a profound desire for messianic freedom.

Whether it be the series of works from the sixties or those more recent¹, the canvases of Jan Menses invite all views, from the meditative to the ecstatic. The whole of his production carries us into a slow, progressive series, continuous in geometric and lyrical forms, organized in expressionist figurative, in tones of black. Imbued with the past, Menses' gaze reflects an indelible image; still and always present, this image breathes on fleeting time and imparts a Hebraic message. This person clad in black, European in manner, differs from his Quebec contemporaries, is conspicuous and travels alone. A divine light shines through the whole of his oeuvre.

One must refer to the Bible in order to understand well the spirit of the oeuvre. The titles are Hebraic terms; therefore the parabolic meaning can signify many things. Kaddish, Klippoth, Tik-koune make reference, in cabbalistic language, to dehumanization, to the destruction of man by man, to repentance and to atonement.

Whether it be in an engraving, a painting or a drawing, this message is conveyed in an impressive production. If one lines up the four hundred paintings and drawings of large size (55,6 cm by 76,2) in the Kaddish series, the world of the concentration camp is revealed to our eyes. Each of these works is complete in itself. They record half-breaths, sighs of suffocation and posthumous cries: "I have represented only one of the facets of evil," says Jan Menses. These works disclose to us a long interior progress; this is a denunciation, a commentary and a social criticism, a fragment of an atomic future. Kaddish means a sanctification of the innocent, victims of Nazi barbarism². It is also a prayer for the dead, "a cry of hope, of unimpaired faith in present and future life, hurled toward heaven by us mortals". Kaddish is a series of extraordinary drawings and pictures.

Under the pressure of a diabolical obsession, sustained by an impeccable technique, in a purified interior world, Jan Menses painted, drew and outlined the paper of the Klippoth series comprising five hundred new works³. These are a continuation of the death theme and are caught in the abyss of agony, a strange atmosphere. This research into the transformation of matter extracts white from blackened leaves and frees the Executioner and the Victim. This moral conflict is without outcome; the elements of evil are the rulers. Klippoth also signifies envelopes, peel, bark or refuse, debris. The spiritual practice consists of working on the destruction of its wrappings, in order to allow the flashing forth of the Divine Light imprisoned within each human being. This is the work done by the Tsadikim. It is by means of this information that drawings of very complex architecture strip away the elements of evil. These places harbour futurist, frantic, robotized persons who are sometimes even exposed to radiation; alone or in reciprocal action, they are divided, abandoned to themselves, bound hand and foot in the face of death. The imprisoned, paralyzed being splits, is reflected, is extended and takes more room under a stylized and geometrized light. A flashing, progressive breach materializes under our eyes: an appearance of transformation watches the viewer.



Jan MENSES. *Kaddish Series* #36. 61 cm x 81,3. Oil/acrylic on masonite. (Phot. S. Brott).

Menses remains equal to himself. The many surfaces of lines of different tonality and size are occupied by miniature spheres, comparable to baleful visitors. Apparitions of regular form, like counterbalancing agents of pollution or flying objects like knives cross the parts and the persons. "Each work has a scent of obsessive strangeness" (Jan Menses). The fascination of a formal, sensitive and spiritual approach... The viewer must grasp these blacks, go through his own fears and meet this liberating light on the second plane. In its complexity the Tik-koune series well represents this optimistic path for a monastic elite, by itself alone.

During this exhibition the heedful visitor could thrill to this light of repentance. The continuity and the flow of each theme blend; it is at the sight of this ensemble and through Menses that the shadow of this light can touch us. "Each time that man purifies himself, he brings back to its true place an atom of uncreated light and advances the messianic time when the divine person will be fully revealed."

Tikkoune is the explosion of life of the black, a spark of transformation of metaphysical matter. This ensemble, with figures of metallic skeletons, will make a rebirth possible for the human face; it is a glorious message, half warlike, half redeeming. These blacks of atonement give life. The explosion of the second reading, this time on observing the whites, is a luminous cluster. Its dazzling concentration is used in dribbles, measured in its wavelength, in the manner of an unearthly mystical scientist. In Menses' drawing the clear distinction between good and evil is the demarcation between white and black. The gestures of the painter, the brush strokes and the lines of the ruler have completely disappeared. It is as though the artist twists up each hair in the grain of the paper and penetrates it. The surface of the maté blacks offers the moment of repose for the eye. "All these reflections of silhouettes draw human prototypes in the image of God", says Jan Menses.

The expression of his work is a delight for the eye, a light of concentration nurtured in the ethereal fire of poetry, the quivering reality of a cellular memory, traced in the meaning of black. This significance is indefinable without the presence of this light, whether it be corrosive or beneficial.

1. Presented at the Michel Tétrault gallery, Montreal, October 1983.
2. David Bensabbath, in an article in *Tribune juive*, July 1983.
3. Cf. François-Marc Gagnon, *La Série des K'lipoth de Jan Menses*, in *Vie des Arts*, XVI, 66, 24-26.

(Translation by Mildred Grand)

ROBERT MOTHERWELL: ART CHARGED WITH FEELING

By Helen DUFFY

A major *Robert Motherwell* retrospective exhibition, arranged by the Albright-Knox Art Gallery, opened in Buffalo, N.Y. on October 1, 1983. It will travel to four American museums before ending its tour at The Solomon R. Guggenheim Museum, New York, from December 7, 1984 to February 3, 1985. This is the artist's tenth retrospective in twenty-four years, and it brings together ninety-two oil and acrylic paintings and collages on canvas, board and paper, created between 1941 and 1982. The conventional scaffolding of such presentations has become perhaps the most suitable framework for assessing the broad repertory of his oeuvre, which calls for periodical summing up on a grand scale.

Once the youngest member of the group whose name he coined, The New York School, Motherwell is – with Lee Krasner and Willem De Kooning – one of the few still active key figures of an Abstract Expressionist movement that included fellow artists such as (in alphabetical order) William Baziotes, Arshile Gorky, Franz Kline, Barnett Newman, Jackson Pollock, Mark Rothko, David Smith and Clyfford Still, all no longer living. He stands at the center of a circle that has not closed and his art today springs from the same inexhaustible resources of feeling and sensitivity, kept alive by his ideology and attitude.

Motherwell (born 1915 in Aberdeen, Washington), painter, collagist, printmaker, art historian and editor, is well known in Canada where his influence on younger artists was particularly strong during the 1950's. With its unique fusion of refined lyricism, acute form-sense and calligraphic ease of line, Motherwell's abstract imagery lent itself to imitation more readily than is commonly supposed. It is our loss that this exceptional show will not cross the border to provide the kind of perspective that is difficult to gain from textbooks.

The artist's vocation as a writer and critic, his facility in communicating the central concerns of modernism with clarity and conviction, was part of his early success. An outspoken internationalist with a thorough knowledge of Western history and culture, he formed the vital link between European expatriate painters in New York and a small circle of American sympathizers during the war years, when such a rapprochement was of crucial importance. In his words: "When I started out, all but a few were against abstract painting. The art world, as it was then, hated it. But the university world was very interested in what we were doing. Since I knew how to talk about it (I had originally been trained in philosophy) I was given, by default, the office of spokesman for the Abstract Expressionists, especially in the university world"¹.

Motherwell was twenty-seven when he abandoned university studies (and his doctoral thesis on Delacroix's journals) in favour of painting. Two years later, in 1944, he had his first mature solo exhibition at Peggy Guggenheim's Art of This Century Gallery in New York, and was appointed first director, then general editor of "The Documents of 20th-Century Art" series. In this capacity, he introduced writings by outstanding figures in art and literature (Apollinaire, Mondrian, Hans Arp, Max Ernst and others) often translated into English from European texts. The slim, sparsely illustrated paperbacks reached a wide public long before New American Painting and the New York style par excellence began to attract world attention².

This retrospective exhibition concentrates on major works selected to "reveal the origins, nuances and stylistic changes with which the artist has dealt in his substantial and long career". Included are paintings from principal series such as *Spanish Elegies*; *Open*; *In Plato's Cave*; *The Blue Painting Lesson*; *Je t'aime*, and *A la Pintura*.



1. Robert MOTHERWELL
Mexican Night, 1979.
Acrylic on canvas; 121 cm 9 x 121,9.
Coll. Douglas S. Cramer, Los Angeles, California.
(Phot. Albright-Knox Art Gallery)

To Motherwell, subject matter has always been crucial, and creating in open-ended series is a ritualized experience that cannot be confused with so-called "serial painting". A particular theme suggests both extension and recapitulation of key motifs over an indefinite period, imitating a lifetime. Rather like a literary work that builds a network of incidental tales around a central plot, Motherwell's series appear to be cyclic, while moving through endless levels of meaning and inter-connection. The artist offers clues in the titles he chooses, trusting the viewer to see the point.

For example, *Riverrun*, 1972, connects like *River Liffey*, 1975, with the Irish world of James Joyce: the Liffey runs through his native Dublin, and "riverrun" happens to be the first word in the first sentence of "Finnegan's Wake", the never-ending story whose conclusion – the last paragraph – is its beginning, closing the cycle.

The monumental *Elegies to the Spanish Republic* are free from the painful nostalgia of an exile remembering the vanished past. According to Motherwell, they are, unlike the rest of his work, mainly "public statements": "The Elegies reflect the internationalist in me, interested in the historical forces of the 20th century, with strong feelings about the conflicting forces in it"³. They originated in a small illustration the artist did for a poem by Harold Rosenberg in 1948, not anticipating that it would become a leitmotiv for some thirty years and result in over 140 paintings. The basic shapes that dominate the Elegies – brooding arrays of black, rough-edged oval forms enclosed by ragged vertical beams – attracted more attention than most of his other seminal images.

Motherwell was twenty-one in 1936, when the Spanish Civil War began and the tragedy of this conflict and its aftermath affected him deeply. In the Elegies we recognize the essence of Federico Garcia Lorca's "Lament", death *At Five in the Afternoon* (title of a 1949 painting): an embracing metaphor for human affliction and suffering whatever its source and form, beyond the contrast between life and death, and their inter-relation. The last of the Elegies, begun in 1975 (the year Generalissimo Franco died and parliamentary democracy was restored in Spain) was finished, almost simultaneously with a free-floating, spattered shadow figure entitled *Spanish King*, in 1982.

Motherwell travelled and studied extensively throughout his life. In his oeuvre we discover the aesthetic consistency of his emotional and intellectual links with the Hispanic, Latin and Celtic cultures that are the wellsprings of his art. His so-called Francophilia or Mediteraneanophilia has never been an acquired taste: "My father had a vineyard in the Napa Valley (California). I grew up in a landscape not at all dissimilar to Provence, or to the central plateau of Spain, or to parts of Italy and the Mediterranean basin. In such landscapes, the colours are local, intense, and clear, edges are sharp, shadows are black... The hills of California are ochre half the year"⁴.

His largeness of vision, his preoccupation with polarities – being and void; black and white; nightmare and daydream, *Jour la maison, nuit la rue* (title of a 1957 canvas) strives passionately to connect the present with a past and a future and "to paint, not the thing, but the effect it produces" (peindre non la chose, mais l'effet qu'elle produit) in the spirit of Mallarmé. The distinctive rhetoric and the counteridyllic concepts of 19th century modernism as expressed by Mallarmé, Rimbaud, Baudelaire and Delacroix continue to resonate in Motherwell's art and thought.

Matisse chose Mallarmé as his first subject when he began to illustrate poetry in the early 1930s. One of Motherwell's first superb collages



2. *Jour la maison, nuit la rue*, 1957.
Oil on canvas; 177 cm x 227,9.
Coll. William C. Janss
(Phot. Albright-Knox Art Gallery)

picks up the same theme with *Mallarmé's Swan*, 1944-47, alluding to the sonnet "Le vierge, le vice ave et le bel aujourd'hui".

The Voyage, 1949, followed by *The Voyage Ten Years after*, 1961, inspired by Rimbaud's "Le

Bateau Ivre" suggests the artist's own spiritual voyage through troubled seas of emotion ("... J'ai vu quelquefois ce que l'homme a cru voir"). The luminosity of the canvases in the *Blue Painting Lesson* seems to capture the perfect moment when "l'azur et l'onde communient", or, put more realistically by Motherwell when he says, "If there is a blue that I might call mine, it is simply a blue that feels warm, something that cannot be accounted for chemically or technically, but only as a state of mind"¹⁵.

Colour for him is never abstract, always used symbolically and associatively, ranging from the mysteries of black to the rich ochres, gritty yellows, vermilion, scarlet, and, less frequently, a cool cadmium green and ultramarine blue.

In this exhibition, the intimate and often autobiographical aspect of his collages plays an important part. Built up in flat planes with torn, rather than scissor-cut paper, they suggest "drawing by tearing". He first began to experiment - with Jackson Pollock - in 1942, and soon "collage somehow became a joy, and has been ever since. Also, it has another function: sometimes I get stuck in painting, as everybody does,

and often, after shifting to collage for a time, I may resolve the painting problem when I return to it"¹⁶.

The collages counter-balance the epic scale of his recent works, such as the magical *Face of the Night (for Octavio Paz)* 1981, and *The Hollow Men* 1983 (title of a poem by T.S. Eliot). Both paintings evoke Octavio Paz's words, restating Mallarmé: "What the work of art says is not to be found in its manifest content, but rather in what it says without actually saying it: what is behind the forms, the colours, the words..."¹⁷. Motherwell's oeuvre is as masterly a demonstration of this concept as any living painter could set forth.

1. and 3. Robert Motherwell, Exhibition catalogue, publ. Albright Knox Art Gallery, Buffalo, N.Y. and Abbeville Press Publishers, New York, 1983.
2. *The Documents of Modern Art series*, publ. Wittenborn, Schultz, Inc., New York, 1944-55; and 1968-80 by Viking Press, New York.
4. and 6. Robert Motherwell; *In His Own Words*. Brochure publ. on the occasion of the exhibition by the Albright Knox Art Gallery, 1983.
5. Robert Hughes, *The Shock of the New*, publ. British Broadcasting Corporation, 1980.
7. Octavio Paz: *Use and Contemplation*, (essay) *In Praise of Hands*, publ. McClelland & Stewart Ltd., Toronto, 1974.

Agendart

MONTRÉAL

MUSÉE DES BEAUX-ARTS DE MONTRÉAL, 3400, avenue du Musée.
Jusqu'au 1^{er} avril: Alex Colville; **Jusqu'au 22 avril:** Etidloioe Etidloioe; **Du 13 avril au 3 juin:** Temps présent; **Du 3 mai au 10 juin:** La Collection Seagram de dessins de sculpteurs contemporains; **Du 22 juin au 23 septembre:** Bouguereau.

MUSÉE D'ART CONTEMPORAIN, Cité du Havre.
Du 15 mars au 29 avril: Grapus; **Jusqu'au 29 avril:** La Collection: Prêt d'œuvres d'art; Présent antérieur; **Du 10 mai au 24 juin:** Vers un art logique - Dispositifs de la géométrie (travaux européens et américains des années 1919 à 1979); **Du 10 mai au 15 juillet:** La Graphique (cartes, réseaux, diagrammes); **Du 1^{er} juillet au 12 août:** Biennale de la Tapisserie de Montréal.

MUSÉE McCORD, 690, rue Sherbrooke Ouest.
Jusqu'au 6 mai: Conversation avec des Doukhobors canadiens de la Colombie-Britannique, Photographies et vidéo de Robert Minden; **Avril, Mai et Juin:** Lingerie; Dernières acquisitions, 1983-1984; **De Mars à Septembre:** Hochelaga.

MUSÉE D'ART DE SAINT-LAURENT, 615, boulevard Sainte-Croix.
Jusqu'au 8 juillet: Pipes et pétuns dans l'art québécois; **Du 1^{er} avril au 24 juin:** Art et technique de l'orfèvrerie aux 18^e et 19^e siècles; **Du 29 avril au 8 juillet:** 1534 - Les découvertes de Jacques Cartier.

MUSÉE DES ARTS DÉCORATIFS, Angle du boulevard Pie-IX et de la rue Sherbrooke.
Jusqu'au 25 mars: Edward Colonna et l'Art Nouveau; **Du 5 avril au 27 mai:** Gaetano Pesce; **A partir du 7 juin:** Eva Zeigel, designer; Chefs-d'œuvre de design international de 1940 à 1980 de la Collection Liliane Stewart.

GALERIE D'ART CONCORDIA, Université Concordia, 1455, boulevard de Maisonneuve Ouest.
Du 4 avril au 5 mai: Goodridge Roberts et ses personnages, de 1935 à 1955; **Du 9 mai au 9 juin:** Stickert, Orpen, John et leurs contemporains du New English Art Club; Robert Bordo, New-York et Montréal; Conservation de l'œuvre d'art; **A partir du 13 juin:** Travaux des étudiants.

GALERIE DE L'UOAM, Pavillon Judith-Jasmin.
Du 11 au 29 avril: Jean-Pierre Boivin et Yves Trudeau; **Du 18 au 29 avril:** Finissants du 1^{er} cycle en arts plastiques; **Du 2 au 13 mai:** Travaux de maîtrise de Jacques Benoit, Danielle Ricard, Ariane Thézé, Michèle Tremblay-Gillon; **Du 24 mai au 10 juin:** Céramique australienne contemporaine; **Du 30 mai au 10 juin:** Clément Leclerc (maîtrise); **A partir du 20 juin:** Camille Claudel, Sculpture; **Du 13 au 24 juin:** Roger Vautour (maîtrise).

GALERIE DES H.E.C., Université de Montréal, 5255, avenue Decelles.
Du 15 mars au 8 avril: Alliance - 100 ans d'histoire (objets et photographies); **Du 8 avril au 5 mai:** Léonal Valley, Photographies.

GUILDE CANADIENNE DES MÉTIERS D'ART, 2025, rue Peel.
Jusqu'au 28 avril: Art graphique esquimau (1959-1983); **Du 5 au 26 mai:** Bernard Chaudron, Étains; Louise Lippé Chaudron, Émaux; **Du 2 au 23 juin:** Marjorie Winslow, Céramiques; **A partir du 30 juin:** Stephen Levitt, Bois; Sandra McLeod, Tapisserie.

INSTITUT GOETHE - Centre culturel allemand, Édifice Bonaventure.
Jusqu'au 27 avril: Hap Grieshaber, Gravures sur bois en couleur; **Du 1^{er} mai au 13 juillet:** La Photographie artistique en Allemagne, vers 1900.

LA GUILDE GRAPHIQUE, 9, rue Saint-Paul Ouest.
Avril: Kasumasa Nagai, Affiches; **Mai:** Richard Lacroix; Tobbie Steinhouse; **Du 31 mai au 17 juin:** Mireille Morency-Lay, Monotypes et huiles.

ARTICULE, 4060, boulevard Saint-Laurent.
Du 4 au 22 avril: *Aspects of Theatre and Artifice*: Exposition collective de Holly King, Gary McLeod, Jean-Claude Rochefort et Renée van Halin; **Du 2 au 20 mai:** Gail Swithenbank et Marie Fréchette, Sculptures; **Du 30 mai au 17 juin:** Francine Messier, Peintures.

GALERIE AUBES 3935, 3935, rue Saint-Denis.
Jusqu'au 31 mars: Pierre Guillaume, Typographie, impression de gravures et composition du livre d'artiste; Janine Leroux-Guillaume, Gravures; **Du 4 au 29 avril:** Antoine Pentsch, Gravures; **2 mai:** Lancement du dernier numéro de la revue *10-5155-20 Art Contemporain*; **Du 3 mai au 3 juin:** Louise Gauthier-Mitchell, Dessins et peintures; **Du 6 au 30 juin:** Pierre Bruneau, Dessins et peintures; **En permanence:** Livres d'artiste.

GALERIE CULTART, 386, avenue Laurier Ouest.
Du 5 au 29 avril: Ariane Thézé, *Apparences et métamorphoses*; **Du 3 mai au 3 juin:** Lolly Darcel, *Masse dorée*; **Du 6 juin au 2 septembre:** *Dynamisme 1984*: Artistes de la Galerie.

DAZIBAO, 1671, rue Saint-Hubert.
Du 14 mars au 8 avril: Michel Lamothe, Photographies et film; **Du 11 au 15 avril:** Encan; **15 avril:** Troisième encan annuel de photographies; **Du 26 avril au 20 mai:** Sylvie Readman, *Séquences photographiques*; Richard Baillargeon, Photographies et texte; **Du 23 mai au 17 juin:** Polaroïd.

GALERIE DES 5 CONTINENTS, 1225, avenue Greene.
Jusqu'au 24 mars: Masques - Symboles de l'Afrique.

GALERIE DENYSE DELRUE, 75, rue Sherbrooke Ouest.
Jusqu'au 8 avril: Laure Major, Oeuvres récentes; **Du 9 au 29 avril:** Claude Goulet, Oeuvres récentes; **Du 30 avril au 20 mai:** Roger Pilon, Oeuvres récentes; **A partir du 11 juin:** Les Artistes de la Galerie.

GALERIE ESPERANZA, 2144, avenue Mackay.
Jusqu'au 24 mars: Tom Wesselmann; **du 29 mars au 21 avril:** Lucie Laporte; **Du 26 avril au 19 mai:** Cecco Bonnante.

GALERIE LES DEUX B, 4872, rue Saint-Denis.
Jusqu'au 1^{er} avril: Album *Toxicologie* (Xylographies d'Aline Carreau, et texte de Philippe Carreau); **8 avril:** Édouard Lachapelle, Trois murales; **Du 2 au 20 mai:** Louise Calvé, Oeuvres récentes; **Du 23 mai au 10 juin:** Pierre Bourassa, Acryliques sur toile et sur papier.

GALERIE JOLLIET, 279, rue Sherbrooke Ouest.
Du 7 au 31 mars: Judit Reigl; André Martin; **Du 4 au 28 avril:** Mary-Ann Cuff; Pierre Blanchette; **Du 2 au 26 mai:** Alain Laframboise.

GALERIE-STUDIO J. YAHODA MEIR, 2160, rue de la Montagne, ste 705.
Du 4 au 22 avril: Laurent Bouchard; **Du 25 avril au 13 mai:** Groupe de New-York; **Du 16 mai au 2 juin:** Ilana Isehayek; **Du 6 au 23 juin:** Marie Chamant.

MICHEL TÊTREAU - ART CONTEMPORAIN, 4260, rue Saint-Denis.
Jusqu'au 1^{er} avril: Peter Gnass, *Obscur*; **Du 4 au 24 avril:** Wendy Knox-Leet, Travaux récents; **Du 2 mai au 3 juin:** Pierre-Léon Têtréaut; *Kwé... Kwé...*, Travaux récents; **Du 6 juin au 1^{er} juillet:** Lucienne Cornet et Denise Gérin, Travaux récents.

GALERIE NOCTUELLE, 307, rue Sainte-Catherine Ouest, suite 555.
Du 7 au 29 avril: Danielle April, Oeuvres récentes sur papier; **Du 2 au 16 mai:** Suzie Allen, Gravures et pastels récents; Richard Klode, Sculptures; **Du 19 mai au 3 juin:** Jocelyne Petit, Estampes récentes; Jean-Marie Gagnon, Sculptures; **Du 10 au 30 juin:** Françoise Hamel, Dessins et peintures.



Danielle APRIL

OPTICA, 3981, boulevard Saint-Laurent, suite 501.
Jusqu'au 31 mars: Gregor Curten (Allemagne de l'Ouest), Peintures; Luigi Ghiri (Italie), Photographies; **10 avril:** Conférence de Vikky Alexander; **24 avril:** Conférence de Sandra Meggs; **Du 1^{er} au 23 mai:** Sherie Levine (New-York), Photographies; **1^{er} mai:** Table ronde sur l'appropriation de l'art récent; **Du 20 mai au 20 juin:** Jean Lanier, Peintures et installation; Joyan Saunders, Photographies et vidéo.

POWERHOUSE, 3738, rue Saint-Dominique.
Du 17 mars au 7 avril: Pauline Choi, Peintures; Céline Boucher, Peintures; **Du 14 avril au 5 mai:** Lynn Hughes, Dessins et peintures; **Du 12 mai au 2 juin:** *Illustrateuses* du Québec et de l'Ontario.