



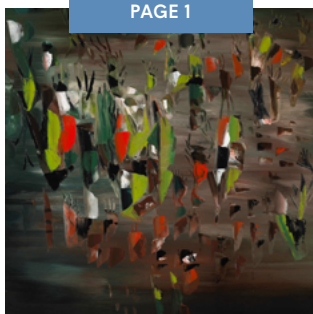
TEACHER RESOURCE GUIDE
FOR GRADES K–12

LEARN ABOUT
**POLITICS & SOCIAL
CHANGE**
through the art of
PAUL-ÉMILE BORDUAS

ART CANADA INSTITUTE | **INSTITUT DE L'ART CANADIEN**

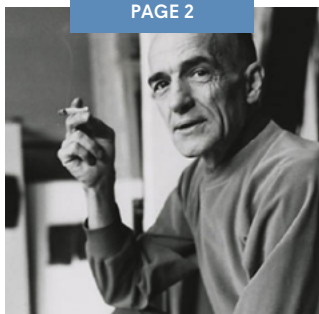
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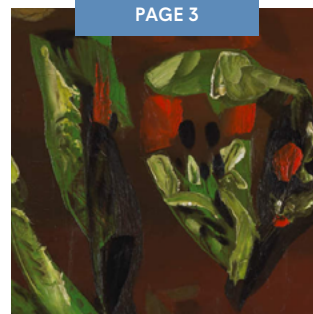
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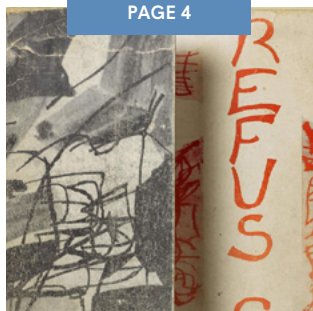
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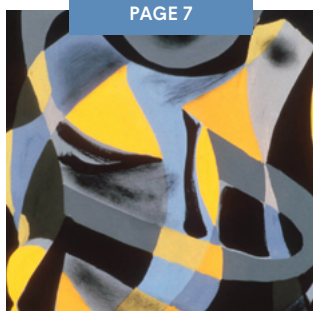
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READ ONLINE



**PAUL-ÉMILE BORDUAS:
LIFE & WORK
BY FRANÇOIS-MARC
GAGNON**

DOWNLOAD



**PAUL-ÉMILE
BORDUAS
IMAGE FILE**

RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online art book [Paul-Émile Borduas: Life & Work](#) by François-Marc Gagnon. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Paul-Émile Borduas Image File](#) provided.

An artist, a teacher, and an anarchist, Paul-Émile Borduas (1905–1960) drove social change in Quebec throughout his career. Borduas founded the [Automatiste](#) movement, and in 1948 he co-created its manifesto, [Refus global](#). This manifesto criticized the Catholic Church in Quebec as well as the government in power, led by then-Premier Maurice Duplessis, for their conservative policies. The manifesto would later influence Quebec's Quiet Revolution during the 1960s, a period of intense socio-cultural transformation. This guide explores Borduas and the Automatistes' artistic practices and activities.

Curriculum Connections

- Grades K–12 Visual Arts
- Grades 4–12 English
- Grades 4–12 French
- Grades 9–12 Canadian and World Studies
- Grades 9–12 Social Studies

Themes

- Artistic movements
- Quebec history
- Social change

Teaching Exercises

The exercises in this guide explore Borduas's contributions and encourage students to think about driving social change by writing their own manifestos.

- Learning Activity #1: Draw what's in your mind ([page 4](#))
- Learning Activity #2: Class discussion on *Refus global* and manifestos ([page 5](#))
- Culminating Task: Create your own manifesto ([page 7](#))

A Note on Using This Guide

This guide discusses manifestos in the context of the Automatistes' *Refus global* and includes an activity in which students are asked to write their own manifestos. Although the focus of this activity is an artistic and cultural perspective, teachers should acknowledge and inform their students that many troubling periods of history have been associated with the writing of manifestos. The purpose of this activity is not to glamorize or romanticize manifestos, but to encourage students to use this format to inspire positive social change.

Teachers should be aware that the full text of *Refus global* contains anti-Catholic messaging that may be unsettling to teachers and students, especially those in a Catholic school setting. Teachers should ensure that the ideas of the Automatistes and *Refus global* are examined sensitively.



Fig 1. Paul-Émile Borduas, *Abstract in Blue*, 1959. This painting was reproduced on the invitation to Borduas's first solo exhibition in Paris, in 1959.

WHO WAS PAUL-ÉMILE BORDUAS?

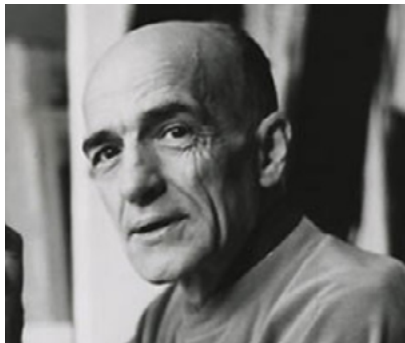


Fig 2. Paul-Émile Borduas in Paris, c.1955.

Paul-Émile Borduas was born in Saint-Hilaire, Quebec, in 1905. At the age of sixteen, Borduas began an apprenticeship with the famous Quebec church painter Ozias Leduc. In 1923, Borduas enrolled at the École des beaux-arts in Montreal, where he received more formal academic training. In 1928 he was granted funding to go to France, where he worked on restoring churches damaged during the First World War.

When his funds were depleted, Borduas returned to Quebec. In 1938, while teaching at the École du meuble (the School of Furniture), Borduas was introduced to [Surrealism](#). The Surrealists wanted to abandon ideas of how artists should present people, objects, or things. They wanted to find inspiration beyond academic art training and what everyone believed was “the truth.” They asked, “Why should you paint an apple to look the way everyone thinks an apple should look?” This sort of questioning informed Borduas’s art for the rest of his career.

At the École du meuble, Borduas met a number of like-minded young artists and intellectuals who were keen to rebel against the narrow-mindedness of Quebec’s conservative government and the control of the Roman Catholic Church over health care and education. Under Borduas’s leadership, they formed a group called the [Automatistes](#). The name was drawn from the surrealist technique of “automatic” drawings, created at random and from the subconscious mind instead of planned out. In 1948 the Automatistes’ artistic and political ideas were made public in a manifesto called [Refus global](#).

When Jean Lesage’s Liberal party effectively modernized the provincial government in the 1960s *Refus global* was an important inspiration; however, this was years after the manifesto’s publication. In 1948 it was very radical and led to Borduas being suspended from his job as a teacher. He moved to New York, where his art was influenced by the [Abstract Expressionist](#) movement. Borduas used fragmented spots and marks applied with a palette knife or, in his watercolours, flicked the brush to create random dots and splashes.

In 1955 Borduas moved to Paris, where he created his “black and white series,” featuring thickly applied paint and showing an increased interest in geometric shapes. The series is one of his most iconic bodies of work. On February 22, 1960, Borduas died of a heart attack in his studio on the rue Rousselet in Paris. Since his death, his writings and artworks have been recognized for their importance for and influence on Quebec political history.

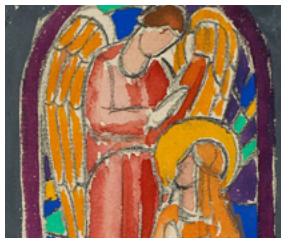


Fig 3. Paul-Émile Borduas, *Decorative Project for the Chapel of a Château, No. 4: Study for Stained Glass Window (detail)*, 1927. As an apprentice Borduas restored church decorations.



Fig 4. In the early 1940s the Automatistes would meet to discuss politics and art in Quebec. They wrote the *Refus global* manifesto, a revolt against the narrow-mindedness of Quebec’s conservative government.



Fig 5. Paul-Émile Borduas, *The Black Star (L'étoile noire)*, 1957. One of Borduas’s masterpieces, created during his final years in Paris.



Fig 6. Paul-Émile Borduas, *Leeward of the Island or 1.47 (Sous le vent de l’île ou 1.47)*, 1947. This painting is considered the Automatistes’ iconic painting, and it made Borduas a household name in Canada.

NATIONAL & WORLD EVENTS

PAUL-ÉMILE BORDUAS'S LIFE

Ontario limits French instruction to grades one and two, furthering the divide between French- and English-speaking Canada.

1905

Paul-Émile Borduas is born in Saint-Hilaire, Quebec.

1912

During the First World War, protests erupt in Quebec over forced conscription, as French-Canadians feel they have no loyalty to the Crown.

1917

1921

Borduas apprentices with the church painter Ozias Leduc.

1922

CKAC, the first French-language Quebec radio station, starts broadcasting in Montreal.

1928–30

Borduas studies in France and works on churches being rebuilt after the First World War.

1937

Borduas secures a teaching job at the École du meuble, where he is later introduced to Surrealism and automatic painting.

c.1940

Borduas forms the Automatistes, a group of like-minded artists keen to push the rigid boundaries of Quebec society.

1944–59

First exhibition of the Automatistes' nonfigurative and abstract paintings.

1946

Borduas and the Automatistes write and publish *Refus global*. It is seen as a direct attack on the current state of Quebec society and government.

1948

A new provincial flag is adopted. The Fleurdelisé becomes a major symbol of the fight for Quebec autonomy.

1953

Borduas emigrates to New York and develops an interest in Abstract Expressionism.

1955

Borduas moves back to Paris where he creates his now iconic "black and white series" of works.

1958

Premier Maurice Duplessis dies in office on September 7.

1959

The Liberals, led by Jean Lesage, are elected, marking the beginning of the Quiet Revolution.

1960

Borduas dies in his Paris studio. His easel held an unfinished canvas that was nearly all black.



Fig 7. An anti-conscription parade at Victoria Square in Montreal, c. May 24, 1917.



Fig 8. Quebec Premier Maurice Duplessis in 1958.



Fig 9. Provincial flag of Quebec.



Fig 10. Liberal leader Jean Lesage in 1960.



Fig 11. Paul-Émile Borduas, *Decorative Project for the Chapel of a Château, No. 1: Study for Choir Elevation*, 1927.



Fig 12. The first Automatiste exhibition, in a makeshift gallery at 1257 Amherst Street in Montreal, ran April 20–29, 1946.



Fig 13. Paul-Émile Borduas, *Forgotten Forms (Formes oubliées)*, 1958. This work was painted when Borduas lived in Paris.

LEARNING ACTIVITY #1

DRAW WHAT'S IN YOUR MIND

Paul-Émile Borduas and the [Automatistes](#) believed that artists should draw what comes naturally and then give the work of art a title after they have created it. This creative process was one without preconception. Through this task, students will attempt to free their minds and draw without intention. Students will then engage in a critical discussion of their experience with their peers.

Big Idea

Creating without preconception

Learning Goals

1. I can gain knowledge and understanding about Borduas's process of creating "without preconception" by drawing what my mind sees.
2. I can create an artwork using the techniques and ideas of the Surrealists/Automatistes.

Materials

- Paper
- [Paul-Émile Borduas Image File](#)
- [Paul-Émile Borduas: Life & Work](#)
- Pencils or coloured pencils
- Projector, chalk board, or dry erase board

Process

1. Show students Borduas's *Study for Torso*. As François-Marc Gagnon, author of [Paul-Émile Borduas: Life & Work](#), writes, "Borduas did not say to himself, 'I am going to paint a female torso'; he recognized the subject in an instant when the work was completed."

2. Ask each student to create a drawing using Borduas's method of drawing "what the mind sees." They should decide on what their drawing might represent and give their drawing a title after they have completed it. Once the drawings are completed, students should sit together in a circle and reflect on the experience:

- What did you enjoy/dislike about this experience and why?
- What did you find challenging and why?
- Why do you think artists developed this concept of creating art "without preconception"?
- Can you think of any ways that making art like this might be tied to social change in society?

3. If time permits, ask students to further research this concept by reading "[Political Ideas](#)" in the Significance & Critical Issues chapter of *Paul-Émile Borduas: Life & Work*, as well as the text that accompanies the painting [Study for Torso](#) in the [Key Works](#) chapter.



Fig 14. Paul-Émile Borduas, *Study for Torso or No. 14* (*Étude de torse ou N°14*), 1942. Borduas's early works, like this one, executed without any preconceived ideas were not well received by most critics, who found them difficult to understand. They were shown for the first time at the Ermitage at the Collège de Montréal as nowhere else would agree to exhibit them.

LEARNING ACTIVITY #2

CLASS DISCUSSION ON *REFUS GLOBAL* AND MANIFESTOS

Refus global was a manifesto written by the [Automatistes](#) in 1948, and, later, it helped launch a period of social change in Quebec in the 1960s known as the Quiet Revolution. In this activity students will learn about *Refus global* and examine some of the messages and content included in this historical document.

Big Idea

Manifestos

Learning Goals

1. I can read and interpret the message and intent of historical texts.
2. I can identify the characteristics of a manifesto by reading a famous manifesto.
3. I can understand why manifestos are important.

Materials

- Chalkboard and chalk or projector
- Excerpts from *Refus global* ([page 6](#))
- Paper and pencils
- [Paul-Émile Borduas: Life & Work](#)

Process

1. Introduce students to the concept of a manifesto and the purpose of *Refus global* (in English, “Total Refusal”). To do so, you may choose to show students the Historica Canada: Heritage Minute video on Paul-Émile Borduas and the *Refus global* manifesto: <https://www.historicacanada.ca/content/heritage-minutes/paul-emile-borduas>. If time permits, review what students know about this period of Canadian history.
2. Write on the board or project one or more excerpts from the *Refus global* manifesto. You may use one of the suggested passages provided ([page 6](#)).
3. Have the students read one or more of the excerpts, and then, in a small group or as a class, discuss the following:
 - Who is the manifesto addressing?
 - What/who is this manifesto against?
 - What/who does this manifesto support? What action is the audience being called to?
 - What is this particular passage trying to convey?
 - Would anyone be troubled or upset by the language in the manifesto?

Ask students to read “[Political Ideas](#)” in the Significance & Critical Issues chapter of *Paul-Émile Borduas: Life & Work*. Discuss the following questions:

- Why is a manifesto important?
- How might “[Learning Activity #1: Draw what’s in your mind](#)” help artists come up with a manifesto for social change?

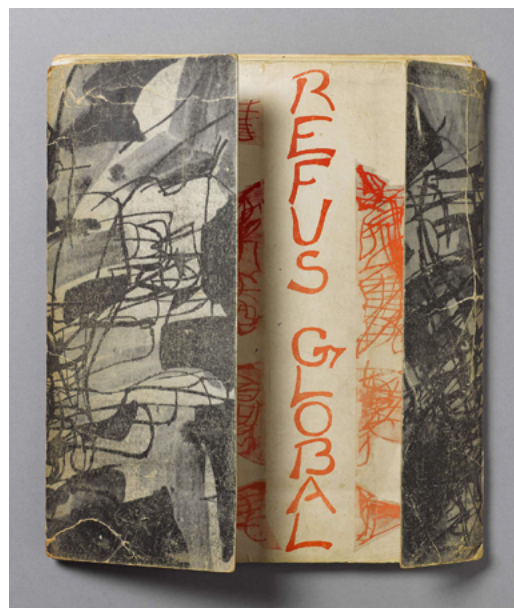


Fig 15. *Refus global*, first published in an edition of four hundred copies, went on sale at Montreal’s Librairie Tranquille on August 9, 1948.

*Learning Activity #2 Continued***Suggested passages from *Refus global***

1. We are the offspring of modest French-Canadian families, working-class or petit-bourgeois, French and Catholic from the day we set foot on these shores, steadfast out of resistance to the conqueror, out of stubborn attachment to the past, out of sentimental pleasure and pride, and other drives.

We are a small and humble people clutching the robes of priests who've become sole guardians of faith, knowledge, truth and our national heritage; and we have been shielded from the perilous evolution of thought going on all around us, by well-intentioned but misguided educators who distorted the great facts of history whenever they found it impractical to keep us totally ignorant.

2. Our duty is plain. We must break with the conventions of society once and for all, and reject its utilitarian spirit. We must refuse to function knowingly at less than our physical and mental potential; refuse to close our eyes to vice and fraud perpetrated in the name of knowledge or favours or due respect. We refuse to be confined to the barracks of plastic arts—it's a fortress, but easy enough to avoid. We refuse to keep silent. Do what you want with us, but you must hear us out.

3. It's a matter of class. We are credited with the naive intention of wanting to "transform" society by replacing the men in power with others just like them. So obviously, why change at all? . . . As if a change of class meant a change of civilization, change of desires, change of hope. They [leftist politicians] dedicate themselves (on a fixed salary, plus a cost-of-living allowance) to organizing the proletariat; and more power to them. The trouble is, once victoriously ensconced, they'll want more than their present meagre wages. . . . We have refused, in advance, to take part. Therein lies our "guilty abstention". . . . We'll settle for unpredictable passion; we'll settle for total risk through global refusal. . . . If we're going to be cynics, we'd like to do it spontaneously and without malice aforethought. We believe this text will help avoid any future confusion. If our activities seem feverish, it is because we feel the urgent need for solidarity with others.



Fig 16. The second exhibition of the Automatistes, 1947, at 75 Sherbrooke Street West. Left to right: Marcel Barbeau, Pierre Gauvreau, Madeleine Arbour, Paul-Émile Borduas, and Claude Gauvreau.

CULMINATING TASK

CREATE YOUR OWN MANIFESTO

Manifestos like *Refus global* are meant to be statements of values and beliefs and are often written to catalyze social change. Inspired by Borduas's co-creation of this manifesto, students will research famous historical and modern manifestos and write their own statements of values and beliefs.

Big Idea

Inspiring positive social change

Learning Goals

1. I can identify the characteristics of a manifesto by researching famous manifestos.
2. I can write my own manifesto that encourages readers to drive social change.
3. I can use written work in a persuasive argument intended for a specific audience.
4. I can read and interpret the message and intent of historical texts.
5. I can identify issues of social justice or change and work toward an improved society.

Success Criteria

To be added to, reduced or changed in collaboration with students.

1. Shows effort in research into what makes a manifesto inspiring or successful.
2. Meaning of the manifesto and call for social change is clear and has impact.
3. Characteristics typical to a manifesto are present in the final written work.
4. Manifesto calls for positive change within society and shows respect to all members of the community.

Materials

- Access to online and print resources
- Chalkboard and chalk
- Copies of manifestos ([page 9](#))
- Paper
- Pencils or pens

Process

1. Divide students into groups of three or four and provide them with a copy of an excerpt from one of the historical or modern-day manifestos in the list on [page 9](#) (or one that the teacher feels is appropriate). Ask students to research the significance of the manifesto and work together to read the excerpt, answering the following guiding questions:

- What action is the audience being called to?
- What is this particular passage trying to convey?
- Would anyone be troubled or upset by the language in the manifesto?
- Is the manifesto supporting or going against a specific position?
- What is the structure of the manifesto?



Fig 17. The interior of Borduas's home. After losing his position at the École du meuble in Montreal, Borduas taught drawing to children in Saint-Hilaire.

Culminating Task Continued

2. Ask students to pair with another group in the class and explore the similarities and differences between their manifestos. The discussion should include the manifestos' structure as well as the content.

Come together as a class and define the key characteristics of a manifesto based on the discoveries made during the collaborative group time. The teacher should write the following questions on the board and record student responses:

- How might we create a manifesto that inspires social change? What key features should be included?

Some features might be:

- A statement of beliefs
- A reaction to the status quo
- An outline of the values and goals of a group
- A call to civic action

3. Ask the students to write a manifesto based on their own personal beliefs and values. Be sure to remind students about their responsibilities as learners to respect all fellow members of their community and to work for positive change in the world. Ask them to begin by brainstorming a list of potential topics and “think, pair, share” their thoughts with another classmate. Provide time for students to research their topic and prepare a rough outline of the central theme and ideas to be included within their document.

4. Invite students to conference one-on-one with the teacher to review their chosen theme, outline, and plan of action for writing a rough draft of their manifesto. Be sure to carefully exercise professional judgment in ensuring all content is appropriate and respectful while balancing the need for student voice.

5. Provide time in class for students to create a rough draft of their manifesto and then submit it for initial feedback and direction.

6. Once students have made changes to their rough draft, ask them to create their final draft and submit it for assessment. If time permits, students can publish their manifestos and provide one another with feedback. Students can also choose to read their manifestos aloud to the class. It is strongly recommended that all manifestos be assessed by the teacher before they are shared with peers.

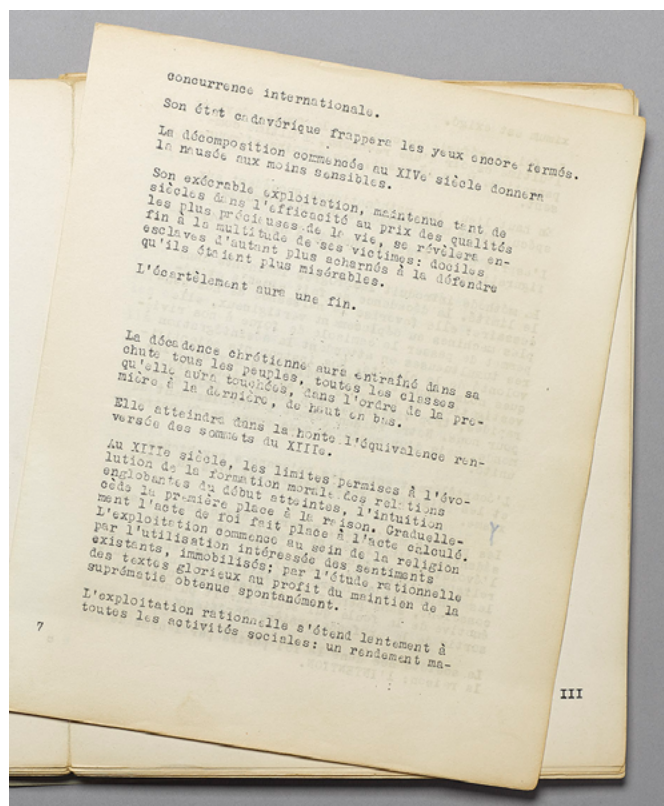


Fig 18. An interior page of *Refus global*, 1948. The work was hand-printed on a Gestetner duplicating machine.

Culminating Task Continued

Here is a list of suggested manifestos to use for this culminating task:

- Martin Luther King, Jr., “I Have a Dream”
<https://www.youtube.com/watch?v=vP4iY1tS3s>
<https://www.gilderlehrman.org/sites/default/files/inline-pdfs/king.dreamspeech.excerpts.pdf>
- Steve Jobs, “Here’s to the Crazy Ones”
<https://adage.com/creativity/work/think-different-manifesto/24719>
<https://www.youtube.com/watch?v=cFEarBzelBs>
- The Holstee Manifesto
https://www.youtube.com/watch?v=QDmt_t6umoY
https://miro.medium.com/max/1400/1*QLy_ZwKYTfXzoWt6ln7tGQ.jpeg
- The Leap Manifesto
<https://leapmanifesto.org/en/the-leap-manifesto/>
<https://leapmanifesto.org/wp-content/uploads/2015/09/Manifesto-en.pdf>
- Tanya Davis, “How to Be Alone”
<https://www.youtube.com/watch?v=k7X7sZzSXYs>
<https://filmenglish.files.wordpress.com/2012/02/how-to-be-alone-poem.pdf>
- Carol Hanisch, “The Personal Is Political”
<http://www.carolhanisch.org/CHwritings/PIP.html>
<http://www.carolhanisch.org/CHwritings/PersonalIsPol.pdf>



Fig 19. The Liberal Party slogan “C’est l’temps qu’ça change” (It’s time things changed) was a hallmark of Quebec’s Quiet Revolution, to which *Refus global* was an important precursor.

HOW PAUL-ÉMILE BORDUAS MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Paul-Émile Borduas. For more information see the [Style & Technique](#) chapter of *Paul-Émile Borduas: Life & Work* by François-Marc Gagnon.

SURREALISM AND AUTOMATISM

Borduas began his career as a representational artist, painting figures and scenes from real life. His approach changed when he discovered the [Surrealists](#), a group of French artists who believed that instead of consciously planning out their work, they should create using the unconscious mind. One technique the Surrealists used to suppress conscious thought was “automatic drawing,” where they moved the pencil, pen, or paint brush freely across the paper creating random shapes and designs. Borduas and the other Quebec artists interested in these ideas called themselves the [Automatistes](#), after this type of drawing.



Fig 20. Paul-Émile Borduas, *Green Abstraction (Abstraction verte)*, 1941. Borduas's first completely non-preconceived painting.



Fig 21. Paul-Émile Borduas, *Nature's Parachutes or 19.47 (Parachutes végétaux ou 19.47)*, 1947. Working in oil Borduas would have painted the background first, then, when it was dry, the abstract shapes on top.

GOUACHE AND OIL PAINT

Borduas experimented with Surrealism using gouache—an opaque, quick-drying water-based paint that enabled him to move swiftly from one thought to the next. When he switched to oil paints, which take a longer time to dry, Borduas had to work in two stages. He would paint the background first and then add abstract shapes over top. The relationship between the objects and the background makes it seem as if the painting contains an infinite amount of space.

ABSTRACT EXPRESSIONISM

Borduas was also influenced by American [Abstract Expressionism](#)—a style of painting that focused on the expression of ideas and emotions through the act of painting. The result was often large, busy canvases of dripped, splattered, and thrown paint in seemingly random patterns. Borduas followed their techniques by flicking paint from the end of his brush to create splattered and mottled watercolours. These works expressed Borduas's ideas about movement, light, and space through colours and abstract lines and shapes.

PAINTING WITH A PALETTE KNIFE

In his final series of paintings, Borduas focused on the contrast between black, brown, and white, and used simple rectangles and blocky, irregular shapes. Borduas used a palette knife—a blunt knife with a flexible blade—to create texture in his works, applying the oil paint in thick layers so that the background and objects blended together. These works focus on the painter's physical materials, enabling the viewer to imagine how Borduas made each one—and maybe even to picture the artist at work.



Fig 22. Paul-Émile Borduas, *Graffiti*, 1954. Similar to American artist Jackson Pollock, Borduas created abstract paintings of seemingly random splattered and dripped paint.



Fig 23. Paul-Émile Borduas, *Composition 69*, 1960. This painting shows Borduas's thickly applied black paint by use of a palette knife.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Paul-Émile Borduas: Life & Work* by François-Marc Gagnon: <https://www.aci-iac.ca/art-books/paul-emile-borduas>
- [Paul-Émile Borduas Image File](#) with artworks and images related to this lesson.
- “Who Was Paul-Émile Borduas?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Paul-Émile Borduas’s life ([page 3](#))
- “How Paul-Émile Borduas Made Art: Style & Technique” information sheet ([page 10](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

Automatistes

A Montreal-based artists’ group interested in Surrealism and the Surrealist technique of automatism. Centred on the artist, teacher, and theorist Paul-Émile Borduas, the Automatistes exhibited regularly between 1946 and 1954, making Montreal a locus of mid-century avant-garde art. Members included Marcel Barbeau, Marcelle Ferron, Jean-Paul Mousseau, Jean Paul Riopelle, Fernand Leduc, and Françoise Sullivan.

Abstract Expressionist

A style that flourished in New York in the 1940s and 1950s, defined by its combination of formal abstraction and self-conscious expression. The term describes a wide variety of work; among the most famous Abstract Expressionists are Jackson Pollock, Mark Rothko, Barnett Newman, and Willem de Kooning.

Refus global (Total Refusal)

A manifesto released in 1948 by the Automatistes, a Montreal-based artists’ group. Written by Paul-Émile Borduas and signed by fifteen other members, the main text condemned the dominance of Catholic ideology and the social and political status quo in Quebec. *Refus global* influenced the province’s period of rapid change that came to be known as the Quiet Revolution.

Surrealism

An early twentieth-century literary and artistic movement that began in Paris. Surrealism aimed to express the workings of the unconscious, free of convention and reason, and was characterized by fantastic images and incongruous juxtapositions. The movement spread globally, influencing film, theatre, and music.



Fig 24. Paul-Émile Borduas, *Symphony on a White Checkerboard* or *Symphony 2* (*Symphonie en damier blanc* ou *Symphonie 2*), 1957. Here Borduas uses a geometric grid design to emphasize equilibrium within his painting.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

The *Refus global* manifesto

Full English Text, provided by the Virtual Museum of Canada

http://www.virtualmuseum.ca/sgc-cms/expositions-exhibitions/maison-paul_emile-house/refus_global_publication-global_refusal_publication-eng.html

Full French Text, provided by La Bibliothèque électronique du Québec

<https://beq.ebooksgratuits.com/pdf/Borduas-refus.pdf>

CBC Archives: Maurice Duplessis

These videos from the CBC Archives can be used to establish background knowledge on Maurice Duplessis, La Grande Noirceur, and the Quiet Revolution.

<https://www.cbc.ca/archives/topic/maurice-duplessis>

CBC Archives: Paul-Émile Borduas and *Refus global*

These videos from the CBC Archives can be used to establish background knowledge on Borduas and *Refus global*.

<https://www.cbc.ca/archives/entry/1948-launching-of-le-refus-global>

Learning Resources on Paul-Émile Borduas from the Montreal Museum of Fine Arts

<http://www.virtualmuseum.ca/edu/ViewLoitLo.do?method=preview&lang=EN&id=26420>

Learning Resources on Surrealism and Automatism from the Museum of Modern Art in New York

https://www.moma.org/learn/moma_learning/tools_tips/



Fig 25. Paul-Émile Borduas, *Blossoming (Épanouissement)*, 1956. This painting is closely aligned with Borduas's time in New York learning from American Abstract Expressionism. There is no focal point, and the painting seems as though it continues right off the edges.

FIGURE LIST

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Fig 1. Paul-Émile Borduas, *Abstract in Blue*, 1959, oil on canvas, 92.1 x 73.4 cm, Art Gallery of Ontario, Toronto, gift of Sam and Ayala Zacks, Toronto, 1961. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © AGO.

Fig 2. Paul-Émile Borduas in Paris, c.1955. Photographer unknown. Photo courtesy of MCAM.

Fig 3. Paul-Émile Borduas, *Decorative Project for the Chapel of a Château, No. 4: Study for Stained Glass Window* (detail), 1927, gouache over graphite on wove paper, 23 x 7.6 cm, National Gallery of Canada, Ottawa, gift of Mme Paul-Émile Borduas, Beloeil, Quebec, 1974. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © NGC.

Fig 4. In the early 1940s the Automatistes would meet in the studio of Fernand Leduc. Paul-Émile Borduas Fonds of the Musée d'art contemporain de Montréal. Photo: Richard-Max Tremblay.

Fig 5. Paul-Émile Borduas, *The Black Star (L'étoile noire)*, 1957, oil on canvas, 162.5 x 129.5 cm, Montreal Museum of Fine Arts, gift of Mr. and Mrs. Gérard Lortie. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © MMFA.

Fig 6. Paul-Émile Borduas, *Leeward of the Island or 1.47 (Sous le vent de l'île ou 1.47)*, 1947, oil on canvas, 114.7 x 147.7 cm, National Gallery of Canada, Ottawa, purchased 1953. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © NGC.

Fig 7. An anti-conscription parade at Victoria Square in Montreal. This photograph was likely taken May 24, 1917, according to the McCord Museum. Photo: National Archives of Canada / CBC.ca.

Fig 8. Premier Maurice Duplessis, 1958. Photo: Radio-Canada.

Fig 9. Provincial flag of Quebec.

Fig 10. Premier Jean Lesage, 1960. Photo: The Virtual Museum of Canada.

Fig 11. Paul-Émile Borduas, *Decorative Project for the Chapel of a Château, No. 1: Study for Choir Elevation*, 1927, gouache over graphite on wove paper, 20.2 x 12.1 cm, National Gallery of Canada, Ottawa, gift of Mme Paul-Émile Borduas, Beloeil, Quebec, 1974. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © NGC.

Fig 12. The first Automatiste exhibition, in a makeshift gallery at 1257 Amherst Street, ran April 20–29, 1946. Musée national des beaux-arts du Québec, gift of the family of Maurice Perron. © Maurice Perron Estate. Photo © MNBAQ.

Fig 13. Paul-Émile Borduas, *Forgotten Forms (Formes oubliées)*, 1958, oil on linen, 49.5 x 51 cm, Firestone Collection of Canadian Art, the Ottawa Art Gallery, donated to the City of Ottawa by the Ontario Heritage Foundation. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © Tim Wickens.

Fig 14. Paul-Émile Borduas, *Study for Torso or No. 14 (Étude de torse ou N°14)*, 1942, gouache on paper, 57 x 41.8 cm, private collection. © Estate of Paul-Émile Borduas / SODRAC (2014).

Fig 15. *Refus global* manifesto. Photo courtesy of the Art Gallery of Ontario, Toronto.

Fig 16. The second exhibition of the Automatistes, 1947, at 75 Sherbrooke Street West. Maurice Perron Fonds, Musée national des beaux-arts du Québec. © Maurice Perron Estate. Photo © MNBAQ.

Fig 17. The interior of Borduas's home. After losing his position at the École du meuble in Montreal, Borduas taught drawing to children in Saint-Hilaire. Photograph by Maurice Perron. Archives of the Musée d'art contemporain de Montréal. © Maurice Perron Estate. Photo: Richard-Max Tremblay.

Fig 18. *Refus global* manifesto, interior page. Photo courtesy of the Art Gallery of Ontario, Toronto.

Fig 19. The Liberal Party slogan "C'est l'temps qu'ça change" (It's time things changed) was a hallmark of Quebec's Quiet Revolution. Photographer unknown.

Fig 20. Paul-Émile Borduas, *Green Abstraction (Abstraction verte)*, 1941, oil on canvas, 26 x 36 cm, Montreal Museum of Fine Arts, purchase, grant from the Government of Canada under the terms of the Cultural Property Export and Import Act, and Harry W. Thorpe Bequest. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © MMFA.

Fig 21. Paul-Émile Borduas, *Nature's Parachutes or 19.47 (Parachutes végétaux ou 19.47)*, 1947, oil on canvas, 81.8 x 109.7 cm, National Gallery of Canada, Ottawa, purchased 1948. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © NGC.

Fig 22. Paul-Émile Borduas, *Graffiti*, 1954, oil on canvas, 46 x 38 cm, private collection. © Estate of Paul-Émile Borduas / SODRAC (2014).

Fig 23. Paul-Émile Borduas, *Composition 69*, 1960, oil on canvas, 61.5 x 50 cm, Montreal Museum of Fine Arts, gift of Renée Borduas. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © MMFA.

Fig 24. Paul-Émile Borduas, *Symphony on a White Checkerboard or Symphony 2 (Symphonie en damier blanc ou Symphonie 2)*, 1957, oil on canvas, 195 x 130 cm, Montreal Museum of Fine Arts, purchase, Brigadier-General A. Hamilton Gault Bequest. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo © MMFA.

Fig 25. Paul-Émile Borduas, *Blossoming (Épanouissement)*, 1956, oil on canvas, 129.9 x 195 cm, Musée d'art contemporain de Montréal. © Estate of Paul-Émile Borduas / SODRAC (2014). Photo: Richard-Max Tremblay.