LEARN ABOUT

COLOUR, LANGUAGE & STORYTELLING
through the art of
YVES GAUCHER

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

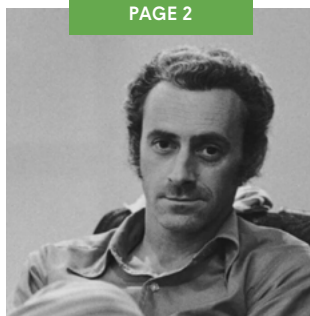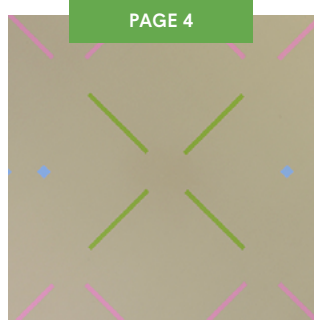# TABLE OF CONTENTS
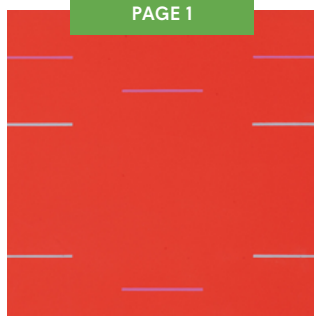
RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book Yves Gaucher: Life & Work *by Roald Nasgaard. The artworks within this guide and images required for the learning activities and culminating task can be found in the* Yves Gaucher Image File *provided.*

Abstract painter, printmaker, and collagist Yves Gaucher (1934–2000) grew up in Montreal and was known for his rebellious spirit. He was twice expelled from school yet went on to become one of Canada's leading twentieth-century abstract painters. After a life-changing meeting with Canadian artist Arthur Lismer (1885–1969), a founding member of the Group of Seven, Gaucher devoted himself fully to art and developed his style in the post-Plasticien movement. He is best known for his large monochromatic paintings, often inspired by his love of music. Gaucher became a leader among Canadian artists, and his art has been shown in galleries around the world. In this guide Gaucher's paintings are the starting point for investigations of colour in art, language, and storytelling.

Curriculum Connections
- Grades 3–6 Language
- Grades 3–6 Media Literacy
- Grades 3–6 Visual Arts

Themes
- Colour
- Colour theory
- Creative language
- Science of colour
- Storytelling

Fig 1. Yves Gaucher, *Triptych* (from left to right: *Signals, Another Summer*; *Signals, Very Softly*; *Silences / Silence*), 1966. In this triptych, Gaucher painted fine lines on top of strong primary colours to enhance the intensity of the primary colours' appearance.

Teaching Exercises
The exercises in this guide explore Gaucher's contributions to Canadian art and encourage students to think about the impact of colour both psychologically and physiologically.

- Learning Activity #1: Explore meanings of different colours (page 4)
- Learning Activity #2: Colours, side by side: Lessons from the post-Plasticiens (page 6)
- Culminating Task: Create a graphic storyboard using colour panels (page 8)

A Note on Using This Guide
The purpose of this guide is not to romanticize misbehaving and insubordination, or to glamourize rejecting the status quo, but rather to encourage students to consider Gaucher's life as an individualist and his relentless drive to discover the best use of his talents.

When working with paints in the learning activities that follow, please note that for best results, single-pigment paints should be used. Single-pigment paints contain only one pigment, which makes them preferable for mixing. For more on single-pigment colours, please see Additional Resources.
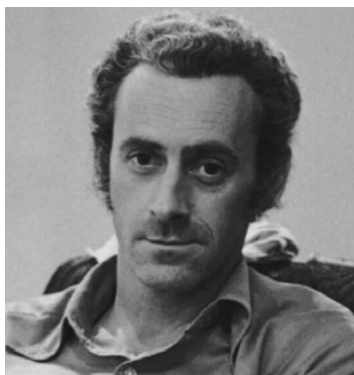
WHO WAS YVES GAUCHER?

Fig 2. Yves Gaucher in 1971, photographed by Gabor Szilasi.

Yves Gaucher was born in Montreal in 1934, the child of an affluent francophone family. He attended Catholic school, but he was expelled for copying what his teachers considered an "indecent" image of an artwork (probably a classical nude). After this incident he enrolled at Sir George Williams College (now Concordia University, at the time still a high school), but he didn't graduate.

In the 1950s Gaucher worked a number of jobs while trying to decide on his future career. For a time he dreamed of hosting his own jazz program on the CBC. However, a meeting with Group of Seven member Arthur Lismer (1885–1969) in 1951 ultimately set him on the path to becoming an artist. By 1954 Gaucher had quit a promising job at Imperial Oil: that year, he enrolled at the École des beaux-arts de Montréal. Art school posed a challenge for Gaucher— he preferred to follow his own curriculum, rejecting required courses for those he found more interesting, and he was expelled in 1956. Later he returned to classes, focusing on printmaking.

From 1960 to 1964 Gaucher devoted himself exclusively to printmaking. He developed new techniques of embossing and worked to find a way to visually express the principles of the modern, atonal music he discovered on a trip to Paris. In 1965 Gaucher became known for his abstract paintings, and he contributed to exhibitions of Op art. By the 1970s he had begun creating the large planes of colour that would define his late career.

Gaucher began making art at a time when Québécois culture was becoming much more open than in previous generations. The Quiet Revolution and the political struggles of the Automatistes made it possible for new forms of art to be accepted into museums and galleries. For over three decades Gaucher experimented with relationships between colours that seem to shift the longer you look at them.

In addition to making art, from 1966 until his death Gaucher taught printmaking and painting at what became Concordia University. He also served on juries for the Canada Council for the Arts, connecting with artists across the country as he helped make decisions for awards by the Council's grant program. At the time of his death in 2000, Gaucher was a defining figure of abstract art in Canada.

Fig 3. Yves Gaucher, *In Homage to Webern No. 1*, 1963. This print is one of a set of prints that marks an important development in Gaucher's work: here he embraces geometry to make compositions with graphic power.
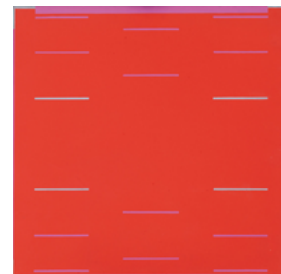
Fig 4. Yves Gaucher, *Study for "Six Squares,"* 1966. This painting has an orderly, symmetrical structure, such that our attention is drawn to the interactions between colours.

Fig 5. Yves Gaucher, *B2 + w Ps* (installation view), 1989–90. Here we see one of Gaucher's Pale Paintings, a work with comparatively subtle variations in colours: from left to right, greenish cream, pale purplish blue, an icy pistachio, and, finally, white.

NATIONAL & WORLD EVENTS

Fig 6. Paul-Émile Borduas, *Refus global* manifesto, 1948.

Fig 7. Guido Molinari, *Untitled*, 1967. Molinari was an important member of the Plasticien movement in Montreal.

Fig 8. The Liberal Party slogan "C'est l'temps qu'ça change" (It's time things changed) was a hallmark of Quebec's Quiet Revolution.

Fig 9. Postcard from 1967 showing the Canadian Pavilion at the world fair in Montreal.

First exhibition of the Automatistes' abstract paintings.

Increasing support for Quebec autonomy leads to the election of Maurice Duplessis and the conservative Union Nationale party. The fifteen-year period they are in power becomes known as "La grande noirceur" (the Great Darkness). The party favours private businesses and gives overwhelming control of both education and health care to the Roman Catholic Church.

Paul-Émile Borduas and the Automatistes publish a collective manifesto, *Refus global*, considered to be a direct attack on the governing values of Quebec.

The Plasticien movement appears: it is a reaction to the Automatistes and characterized by a more orderly style of painting.

Beginning of the Quiet Revolution. A period of social, political, and cultural transformation in the province of Quebec, the Quiet Revolution lasts from 1960 until 1966. The government is led by Jean Lesage and the Liberal Party. The period poses a serious challenge to the previously conservative value system.

Canada celebrates its centennial and Expo 67 is held in Montreal.

YVES GAUCHER'S LIFE

1934 Yves Gaucher is born in Montreal.

1942

1944 The young Gaucher shows his drawings to Arthur Lismer (1885–1969), an encounter that leads to his decision to become an artist.

1948

1951

1954 Gaucher begins attending classes at the École des beaux-arts de Montréal.

1955 Gaucher completes his studies at the École. He also becomes the founding president of the Association de peintres-graveurs de Montréal and devotes the next four years to printmaking.

1960

1962 A visit to Paris introduces Gaucher to the atonal music of Anton Webern (1883–1945).

1964 Gaucher marries Germaine Chaussé.

1966 Gaucher becomes a professor at Sir George Williams College (now Concordia University). With Sorel Etrog (1933–2014) and Alex Colville (1920–2013), he represents Canada at the Venice Biennale.

1967

1969 Gaucher completes his Grey on Grey series, one of his most important groups of paintings.

1979 The Art Gallery of Ontario holds the exhibition *Yves Gaucher: A Fifteen-Year Perspective, 1963–1978*.

1981 Gaucher receives the Order of Canada.

2000 Gaucher dies in Montreal.

Fig 10. Three-year-old Yves Gaucher in 1937.

Fig 11. Gaucher at the École des beaux-arts in Montreal, c.1954–55.

Fig 12. Yves Gaucher, *Two Blues, Two Greys*, 1976. This work represents Gaucher's interest in placing colours in dialogue with each other.
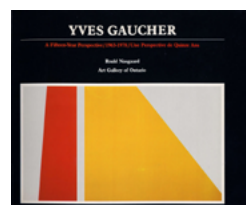

Fig 13. Catalogue for the 1979 exhibition *Yves Gaucher: A Fifteen-Year Perspective, 1963–1978*, at the Art Gallery of Ontario, Toronto.

LEARNING ACTIVITY #1
EXPLORE MEANINGS OF DIFFERENT COLOURS

In this activity students will learn about mixing primary colours into secondary colours. Students will also consider the emotions and cultural associations that these colours conjure up and will describe them both verbally and pictorially.

Big Idea
Colour and emotion

> ### Learning Goals
> 1. I can describe how colours can affect the mood of the viewer.
> 2. I can explain how colours take on cultural significance and vary in meaning in different cultures.
> 3. I can demonstrate my understanding of how colours affect the mood of viewers by making an artwork.

Materials
- Chart paper and coloured paper
- Containers for water
- Paintbrushes in varying sizes
- Pencils and erasers
- Single-pigment watercolour paints in the three primary colours (see A Note on Using This Guide)
- Sticky notes
- Surface coverings
- Watercolour paper
- "Who Was Yves Gaucher?" biographic information sheet (page 2)
- Yves Gaucher Image File

Fig 14. Yves Gaucher, *Blue Raga*, 1967. The title of this work refers to Gaucher's interest in Indian music; he found listening to Indian raga music was a very powerful experience.

Process

1. Introduce students to Yves Gaucher and his work *Blue Raga*, 1967. This work is an intense colour field painting: as Roald Nasgaard notes in *Yves Gaucher: Life & Work*, the lines in this painting "serve to enhance and intensify the breadth and depth" of the blue. Ask students what they think of this painting: how does the intense blue make them feel? Why do they think they feel that way?

2. Prepare chart papers with a single paint chip or a coloured piece of paper in the centre. Divide students into small discussion groups and assign each group a specific colour to discuss. Encourage students to have a "silent conversation" about their colour, writing reflections directly onto the chart papers. Have students respond to the following guiding questions: how does the colour make them feel? What kinds of meanings do people attach to the colour? Encourage students to think about how their colour is used in language (feeling blue, seeing red, going green, etc.).
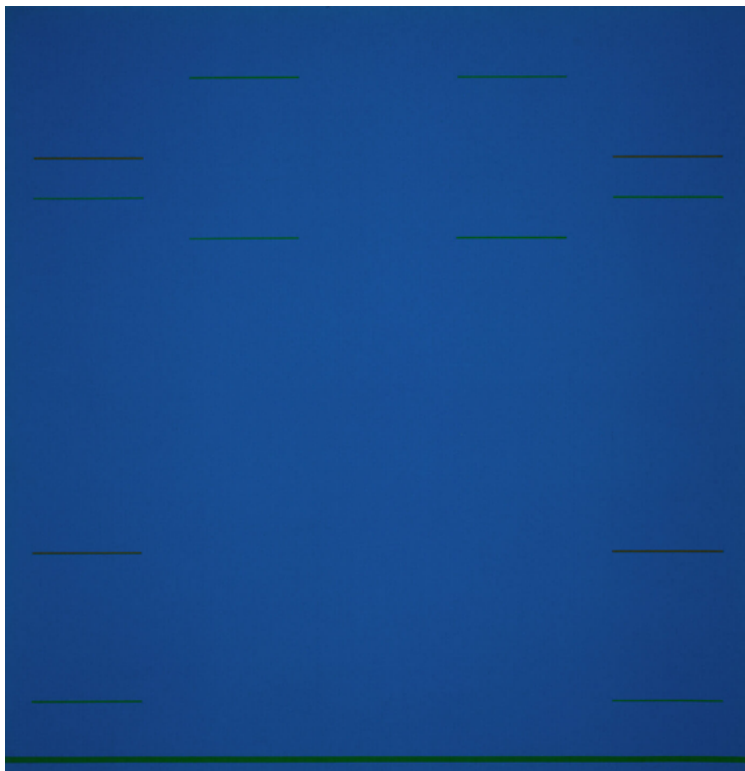
Learning Activity #1 Continued

3. After four to five minutes, provide students with sticky notes and ask them to rotate to another colour of their choice. Encourage students to continue the "silent conversation" by connecting, extending, or challenging the perspectives the other students have written, placing their own responses on the chart papers. Ask students to return to their original coloured chart paper, summarize the "silent conversation," and share their findings with the class.

If time permits, have students individually research the significance of a specific colour in different cultures and ask them to share their research with the class. Teachers should acknowledge that there will be a large variation in student responses and, although some reactions are more common than others, there is no single correct answer.

Fig 15. Yves Gaucher, *Er-Rcha*, 1978. *Er-Rcha* is the last work in Gaucher's Jericho series (Er-Rcha is the Arabic name for Jericho), a series of paintings in which the shapes are based on divided triangles.

4. Have students work individually to experiment with mixing colours (use single-pigment watercolours). Ask students to create at least two colours, including at least one secondary colour that requires mixing two primary colours, and ask them to record their recipes. Then ask students to choose a colour and illustrate the name of that colour with reference to one of its potential meanings (see the following exemplars). Have students write short reflections about how those particular colours make them feel.

5. Do a gallery walk, directing students to move quietly throughout the classroom to view their colleagues' work.

Example 1
The student illustrated the word "green" using connections to the meaning and emotion inspired by the word.

Example 2
The student illustrated the word "red" using connections to the meaning and emotion inspired by the word.

LEARNING ACTIVITY #2
COLOURS, SIDE BY SIDE: LESSONS FROM THE POST-PLASTICIENS

In this activity students will explore colour theory by analyzing works by Gaucher and other post-Plasticien artists, a group of abstract artists based in Montreal. Students will continue to learn about mixing primary colours into secondary and tertiary colours, here using acrylic paints, a thicker medium than watercolours, and they will examine the optical effects colours create when placed next to one another. The activity requires familiarity with a colour wheel. Educators are encouraged to give students time to create their own colour wheels before beginning this activity (see external resources on page 13 for suggestions).

Big Idea
The science of colours

Learning Goals
1. I can observe the power of colours in influencing the way I see other colours.
2. I can observe the effects of colour relativity in creating optical illusions.
3. I can describe how colours work together (colour relativity) to create definition.
4. I can use colour combinations (colour relativity) to create definition.

Materials
- Canvases
- Containers for water
- Paintbrushes in varying sizes
- Paint palettes
- Single-pigment acrylic paints in the three primary colours
  (see A Note on Using This Guide)
- Surface coverings
- "Who Was Yves Gaucher?" biographic information sheet
  (page 2)
- Yves Gaucher Image File

Fig 16. Charles Gagnon, *R69*, 1969– (unfinished). While Gaucher was working on his painting *R69*, Gagnon, another artist in Montreal, filmed the process; in this film still, we see Gaucher surrounded by numerous paint cans, reminders that Gaucher repeatedly experimented with mixing paint.

Fig 17. Gaucher holding a paint roller in his studio on Saint-Paul Street East, Montreal, c.1968–69. Using a roller instead of a brush helped Gaucher apply paint evenly; he used masking tape to keep edges straight and crisp.

Process
1. Place a bright red circle
   (15 to 20 centimetres in diameter)
   on the classroom whiteboard. Ask students to focus on the circle without looking away. After sixty seconds, swiftly remove the red circle. Have students discuss what they have just experienced. Students should experience a blue-green "afterimage" on the white board; focusing on the colour red for an extended period overstimulates and fatigues the human eye, and the opposing colour cones of the eye kick into action, resulting in the perception of blue-green.

Learning Activity #2 Continued

2. Introduce students to Yves Gaucher and explain that Gaucher and some of his peers were interested in exploring the relationships between colours and the optical effects an artist could generate.

3. Break students into small discussion groups. Supply each group with a colour wheel and one of the following artworks (different groups can work on the same paintings):

   • Yves Gaucher, *Square Dance, Red Modulations*, 1965
   • Guido Molinari, *Untitled*, 1967
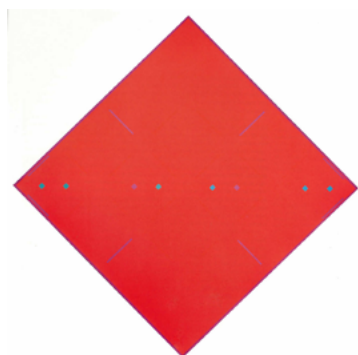   • Claude Tousignant, *Chromatic Accelerator*, 1968

Fig 18. Yves Gaucher, *Square Dance, Red Modulations*, 1965. The paintings in Gaucher's Square Dances series sometimes use colours to produce effects of afterimage (see step 1 above).

Fig 19. Guido Molinari, *Untitled*, 1967. Molinari made colour-stripe painting his trademark in the early 1960s, creating works with vertical bands of equal width.
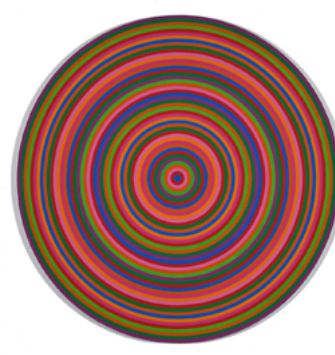

Fig 20. Claude Tousignant, *Chromatic Accelerator*, 1968. Tousignant created a series of paintings with rings of colours.

4. Ask students to discuss how colour has been used in their assigned artworks, using their colour wheels to guide their analyses. Guiding questions might include the following:

   • What is the effect of placing colours that are next to one another on the wheel together?
   • What is the effect of placing colours that are directly opposite one another on the wheel together?
   • What role do the relationships between colours play in creating an impact on the viewer? Are they disturbing, soothing, or overstimulating?

   Remind students that the amount of definition seen between two colours depends on brightness and saturation of the colours as well as their hues.

5. Give students time to experiment with creating their own paintings inspired by the post-Plasticiens. Ask students to adapt a post-Plasticien composition and create their own colour experiments. Students can explore mixing colours to create the *greatest* definition (e.g., orange paired with green) and the *least* definition (e.g., orange paired with yellow). Suggest students mix their paints fully on their palettes rather than on their canvases, as this will result in a more uniform, post-Plasticien surface. If students are painting in layers, suggest they allow adequate time to let the undercoat dry.

6. Have students write short artist statements about the colour effects they have tried to achieve, and hold a gallery walk so that students can share their works with their peers.

CREATE A GRAPHIC STORYBOARD USING COLOUR PANELS

Storyboards and graphic novels use words, colours, and imagery in equal measure to create an effective narrative. Inspired by Gaucher's experiments with colour in his artwork, students will develop their own narrative storyboards, building on their perceptions of colours and the impact those colours have on readers.

Big Idea
Colours and storytelling

Learning Goals
1. I understand how to use colour to create a mood.
2. I understand that colour is a powerful form of communication.
3. I can show how a colour, and its interaction with other colours, has an impact on viewers.
4. I can identify the most critical moments of action and plot development in a story.
5. I can tell a story through a graphic form, in which the written word and the imagery are equally important.
6. I understand how to use colour to help tell a story.

Success Criteria
To be added to, reduced, or changed in collaboration with students.
1. Storyboard tells story clearly.
2. Storyboard shows character development and plot turning points.
3. Storyboard makes effective use of colour to convey themes and characters' emotions.
4. Storyboard makes effective use of colour to create visual momentum in the plot.
5. Written work is clear and edited.

Materials
- Construction paper (if choosing alternative media option)
- Containers for water
- Drafting paper
- Glue sticks
- Paintbrushes
- Pencils and erasers
- Rulers
- Scissors
- Single-pigment watercolour paints in the three primary colours (see A Note on Using This Guide)
- Surface coverings
- Thin (fine) black sharpies
- Watercolour paper
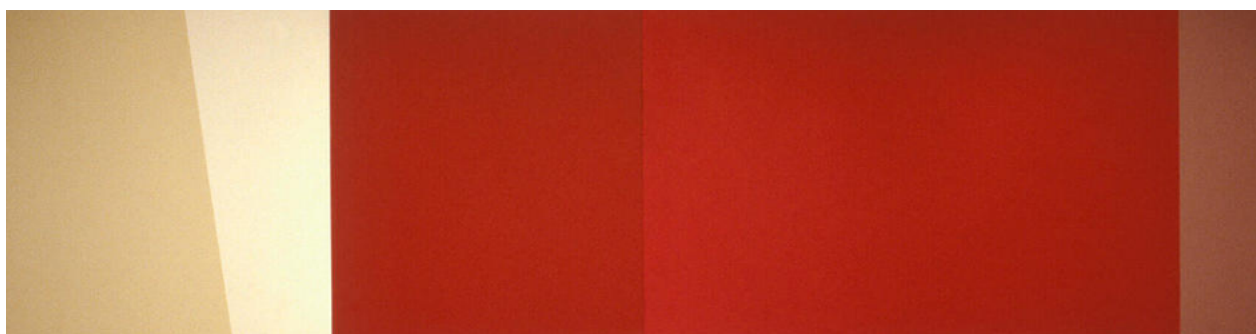- Yves Gaucher Image File

Fig 21. Yves Gaucher, *Reds & Ps*, 1992. In this painting Gaucher experimented with different shades of red, beige, and cream.

Culminating Task Continued

Process

1. Introduce students to graphic storytelling: explain that storyboards and graphic novels tell stories using panels with minimal text and colours, images, and graphics. Show students examples of graphic novels (such as the *Bone* series [2016], *Rapunzel's Revenge* [2013], *Laika* [2007], and *Hilda* [2010]), and together, identify some of the storytelling elements they use, such as panels, speech bubbles, and thought bubbles. Emphasize that colours can be critical to telling stories; just as the creators of the comic *Metal Men* (first published 1962) developed stories with characters based on the properties of metals, students will be developing storyboards by building on associations with colours.

2. Explain to students that they will be creating their own graphic stories using Yves Gaucher's *Yellow, Blue & Red IV*, 1999, as a graphic starting point. This work creates an impact through the unique intensity of each coloured panel and the relationship between them—Gaucher experimented with hanging the panels in different ways, each of which would make a different impact. Ask students to discuss the visual effect of this work: why choose these colours? What is special about them? What would happen if you rearranged them?

3. Tell students that their graphic stories should include six panels: one each based on red, blue, and yellow, and three additional panels based on colours of their own choice. At this stage teachers may wish to model how to start creating a graphic storyboard based on Gaucher's *Yellow, Blue & Red IV*, 1999.

Fig 22. Yves Gaucher, *Yellow, Blue & Red IV*, 1999. In two other variations of this work, Gaucher hung the panels in a straight line and in an upward progression (such that the red panel was placed slightly above the blue, and the blue slightly above the yellow).

4. Have students identify stories they wish to adapt for their storyboards and submit these choices for approval (students can adapt stories that they have read or can write their own).

5. Give students time to identify the critical elements in their stories and to decide which elements of narrative they want to capture in each panel of their storyboard.

6. Give students time to brainstorm how they will use colour panels in their storyboards. Encourage students to connect colours to specific characters and plot developments by reflecting on the following guiding questions:

    *   Who are the characters? What are the characters going to look like (stick people? coloured shapes?)? How do the characters interact with one another? What colours might capture their emotions?
    *   What happens in the story? What colours might represent key spaces or actions?
    *   What feelings do readers have for these characters? What colours might reflect readers' feelings?

    Have students draft their storyboards on paper and submit their preliminary plans for feedback.

7. Give students time to create their storyboards. Students can paint squares of colours and, once the squares are dry, place texts onto the panels (using elements found in graphic storytelling, e.g., panels, or speech and thought bubbles). Ask students to create simple characters (i.e., simple shapes or stick people) that they can place on the panels; they may also consider adding additional pictorial elements, either with images they have crafted themselves or images found elsewhere.

Culminating Task Continued

Alternative media choices for creating storyboards include the following:

- Use a digital tool instead of gluing elements onto painted squares.
- Create colour panels using coloured construction paper, and use white paper for text or for speech and thought bubbles (see the following exemplar).

8. Have students write short reflections about what they hoped to achieve through their storyboards. Display the storyboards in the classroom.

Example

This student has illustrated two colour characters and created dialogue based on the student's perceived effect of colour on these characters (note: construction paper is used in this exemplar).
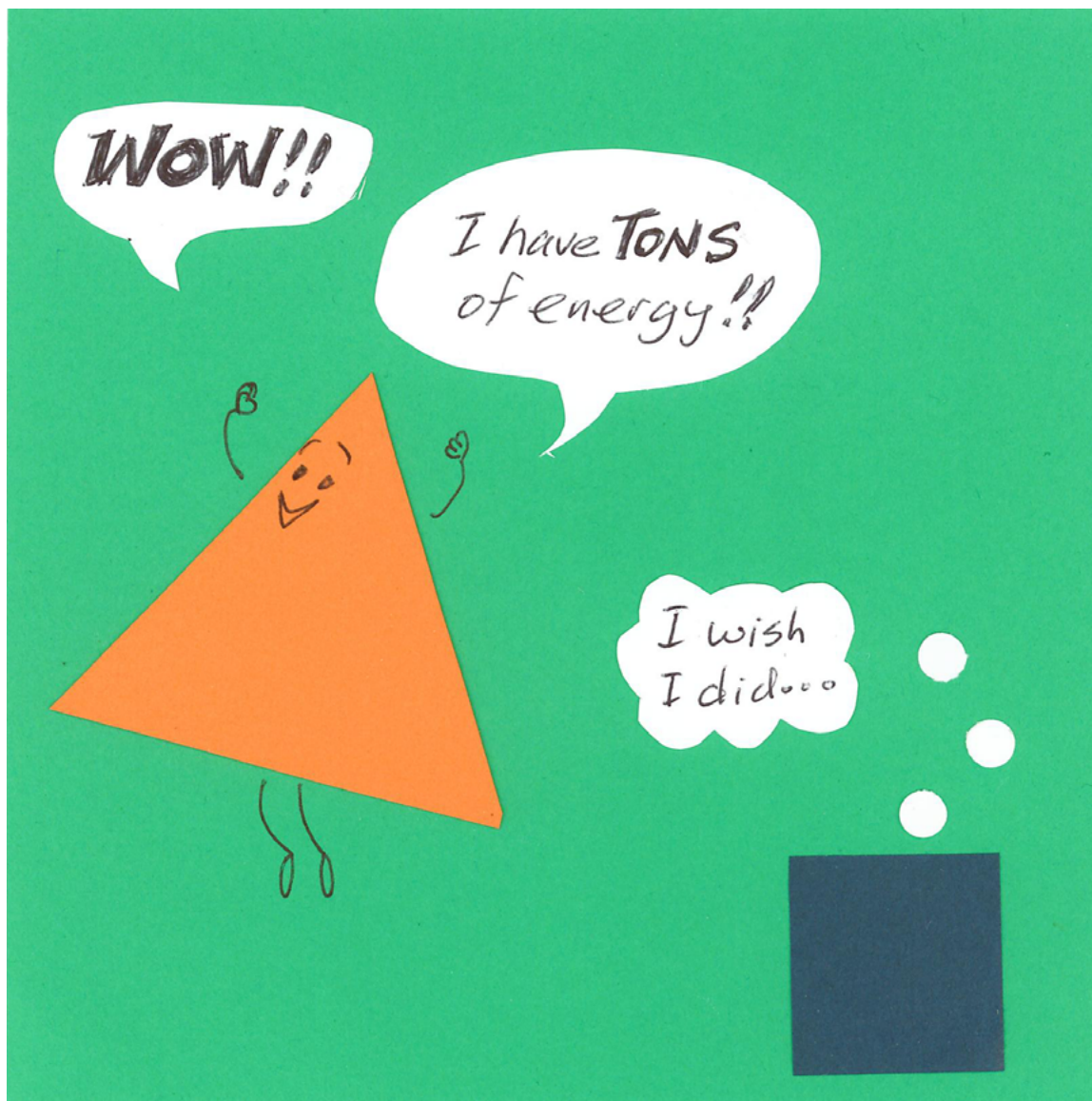
HOW YVES GAUCHER MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterize the art of Yves Gaucher. For more information see the Style & Technique *chapter of* Yves Gaucher: Life & Work.

PRINTMAKING

Although Gaucher is best known as a painter, he began his career making prints, working out relationships between objects that would later inform how he used colour and canvas. For example, by laminating his paper (gluing sheets together), he created thicker printing surfaces that could be heavily embossed to add texture and variation to finished prints. He also used multiple plates, printing elements separately onto a single page so that each would appear contained, much like the way he used masking tape to block out forms in his later paintings. These works of art are often subtly coloured, and they might even be considered representational—objects in them resemble rocks and other organic forms.

ABSTRACT PAINTINGS

To create the flat surfaces and clean edges that characterize his paintings, Gaucher used masking tape to block out sections of canvas and then applied paint with a roller. There is no sense of depth in Gaucher's paintings—no lighter or darker areas within a block of colour, and no shapes that suggest any kind of perspective. Instead, Gaucher treats his paintings as objects, encouraging his viewers to contemplate the way different colours affect each other. Our eyes perceive colours in relation to one another, and so putting two colours side by side can change what we see, creating optical illusions. Gaucher experimented with how these effects alter our perception of lines (the "signal" paintings), the subtle variations between greys (the Grey on Grey series), and the dramatic contrasts between primary colours (the various arrangements of his final painting, *Yellow, Blue & Red IV*, 1999).

MUSIC

Music guided several of Gaucher's earliest artistic experiments, especially after he discovered the atonal compositions of the Austrian composer Anton Webern. Gaucher was fascinated by how Webern created compositions around progressions of musical notes: as he described it, "The music seemed to send little cells of sound into space, where they expanded and took on a whole new quality and dimension of their own." In response, Gaucher incorporated "signals" into his art—short lines that seem to resonate against a background—using colour and contrast to create visual effects that are similar to what Webern achieves in music. He later became interested in Indian *ragas*—improvisations that aspire to bring out emotions and ecstatic experiences in their listeners—and used new organizations of his signals on their coloured grounds to try to do the same in paint.

Fig 23. Yves Gaucher, *Sgana*, 1962. As a young artist, Gaucher acquired his own printing press and began to experiment; he set up the press in his parents' garage before acquiring his own studio space.

Fig 24. Yves Gaucher, *Red, Brown, Blue, Yellow, Green, Ochre No. 11*, 1974. Although Gaucher's compositions can appear simple, he often found he needed to create several versions of a work to capture the precise balance of colours that he envisioned; he often adjusted colours by creating small versions of a painting to test tones and shades.

Fig 25. Yves Gaucher, *In Homage to Webern No. 2*, 1963. In this series of prints Gaucher used lines, squares, and dashes, forms he soon began using in paintings.

ADDITIONAL RESOURCES

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.

Op art
A style of abstract art that was developed in the 1950s and 1960s, primarily by Victor Vasarely and the British artist Bridget Riley. It aimed to produce an intense visual experience through the use of severe colour contrasts and hard-edge forms.

Plasticiens
A Montreal-based artists' group active from 1955 to 1959. Although not opposed to their contemporaries the Automatistes, the Plasticiens encouraged a more formalist, less subjective approach to abstract art, such as that of Neo-Plasticist Piet Mondrian. Members included Louis Belzile, Jean-Paul Jérôme, Fernand Toupin, and Jauran (Rodolphe de Repentigny).

Primary colours
Primary yellow, primary red, and primary blue are considered the roots of every other colour, and they cannot be created by a mixture.

Secondary colours
Secondary colours are orange, purple, and green. They are the first generation of each pair of primary colours.

Single-pigment paints
A paint that contains a single colour index, e.g., PR5 (*Naphthol Red*); manufacturers often create mixed-pigment paints.

Tertiary colours
Tertiary colours are the six "in-between" colours. They are each a mixture of one primary colour plus its nearest secondary (e.g., red-orange).

Fig 26. Yves Gaucher, *Asagao*, 1961. This work is one of Gaucher's early prints. As a young man, Gaucher was uneasy about the spontaneity in the Automatiste approach to painting; he was drawn to printmaking in part because it required working through a series of steps.

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.

Guides to Colour Use
https://color-wheel-artist.com/primary-colors/

Guide to Watercolour Pigments
https://www.handprint.com/HP/WCL/waterfs.html

List of Single-Pigment Paints
http://davidlangevin.com/the-secret-of-single-pigment-colors/

Science of Colour (including colour theory, vision physiology, and psychology)
www.colormatters.com

Value of Comics in the Classroom
https://www.gse.harvard.edu/news/uk/17/12/comics-classroom

Colour Use in Graphic Stories
http://graphicnovel.umwblogs.org/2015/09/13/color-subliminal-and-powerful/

http://graphicnovel.umwblogs.org/2015/10/06/not-really-out-of-the-blue-importance-of-colors/

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Hale, Shannon, Dean Hale, and Nathan Hale. *Rapunzel's Revenge*. New York: Bloomsbury, 2013.

Rouleau, Duncan. *Metal Men*. New York: DC Comics, 2008.

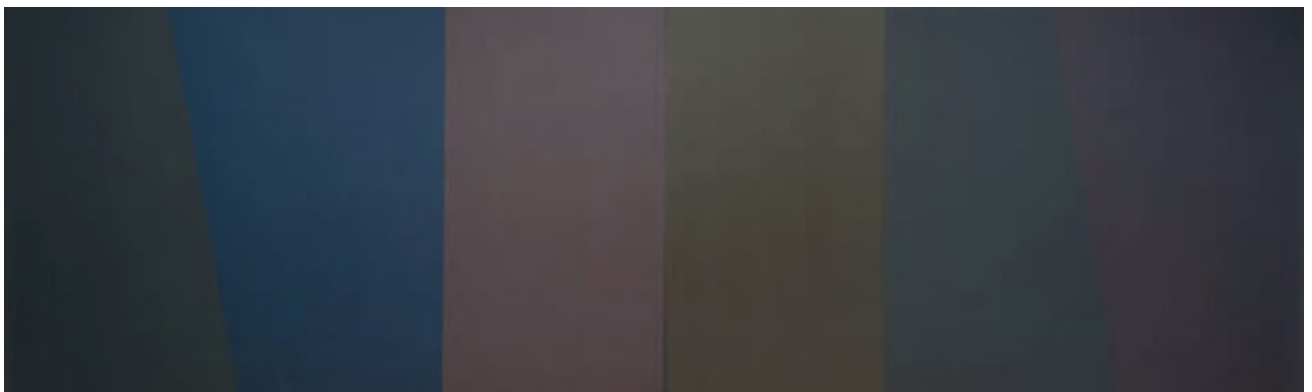Smith, Jeff. *Bone*. Columbus, OH: Cartoon Books, 2016.

Fig 27. Yves Gaucher, *T.D.S.*, 1988. *T.D.S.* is part of a series of works known as Gaucher's Dark Paintings.

FIGURE LIST

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Fig 1. Yves Gaucher, *Triptych* (from left to right: *Signals, Another Summer*; *Signals, Very Softly*; *Silences / Silence*), 1966, acrylic on canvas, 203.2 x 152.7 cm (each panel). Art Gallery of Ontario.

Fig 2. Gaucher in 1971, photographed by Gabor Szilasi. Courtesy of Gabor Szilasi.

Fig 3. Yves Gaucher, *In Homage to Webern No. 1*, 1963, relief print in black and grey on laminated paper, 57 x 76.5 cm. National Gallery of Canada, Ottawa. © Estate of Yves Gaucher / SODRAC (2015).

Fig 4. Yves Gaucher, *Study for "Six Squares,"* 1966, oil on canvas, 91 x 91.8 cm. Private collection. Photograph courtesy of Sotheby's Inc. © Estate of Yves Gaucher / SODRAC (2015).

Fig 5. Yves Gaucher, *B2 + w Ps*, 1989–90, acrylic on canvas, 122 x 488 cm. Installation at Galerie René Blouin, Montreal. Photograph by Richard-Max Tremblay. Courtesy Galerie René Blouin, Montreal.

Fig 6. Jean Paul Riopelle and Pierre Gauvreau, cover page of the manifesto *Refus global* (*Total Refusal*), 1948, ink on paper, 21.5 x 18.5 cm. Paul-Émile Borduas and other signatories, *Refus global*, Saint-Hilaire, Éditions Mithra-Mythe, 1948. © Jean Paul Riopelle Estate and Pierre Gauvreau Estate / SOCAN (2019). Photo credit: Courtesy of Art Gallery of Ontario, Toronto.

Fig 7. Guido Molinari, *Untitled*, 1967, acrylic on canvas, 198.1 x 160 cm. © Estate of Guido Molinari / SODRAC (2015).

Fig 8. 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 9. Post card from 1967 showing the Canadian Pavilion at the world fair in Montreal.

Fig 10. Three-year-old Yves Gaucher in 1937. Courtesy of Germaine Gaucher.

Fig 11. Gaucher at the École des beaux-arts in Montreal, c.1954–55. Courtesy of Germaine Gaucher.

Fig 12. Yves Gaucher, *Two Blues, Two Greys*, 1976, acrylic on canvas, 289.6 x 487.7 cm. Montreal Museum of Fine Arts, purchase: Horsely and Annie Townsend Bequest and Canada Council Grant. Photo: MMFA. © Estate of Yves Gaucher / SODRAC (2015).

Fig 13. Catalogue for the 1979 exhibition *Yves Gaucher: A Fifteen-Year Perspective, 1963–1978*, by Roald Nasgaard (Toronto: Art Gallery of Ontario, 1979).

Fig 14. Yves Gaucher, *Blue Raga*, 1967, acrylic on canvas, 122 x 122 cm. Musée d'art contemporain de Montréal. © Estate of Yves Gaucher / SODRAC (2015).

Fig 15. Yves Gaucher, *Er-Rcha*, 1978, acrylic on canvas, 297.4 x 457.2 cm. © Estate of Yves Gaucher / SODRAC (2015).

Fig 16. Charles Gagnon, *R69*, 1969– (unfinished), 16mm film, colour, sound, 53 min. Courtesy of the Estate of Charles Gagnon.

Fig 17. Gaucher holding a paint roller in his studio on Saint-Paul Street East, Montreal, c.1968–69. Courtesy of Germaine Gaucher.

Fig 18. Yves Gaucher, *Square Dance, Red Modulations*, 1965, acrylic on canvas, 219 x 219 cm. Private collection. © Estate of Yves Gaucher / SODRAC (2015).

Fig 19. Guido Molinari, *Untitled*, 1967. (See fig 7.)

Fig 20. Claude Tousignant, *Chromatic Accelerator*, 1968, acrylic on canvas, 243.8 cm (diam.). Musée d'art contemporain de Montréal. Courtesy of the artist.

Fig 21. Yves Gaucher, *Reds & Ps*, 1992, acrylic on canvas, 200 x 760 cm. Photographed at Musée national des beaux-arts du Québec, Quebec City. Courtesy of Germaine Gaucher.

Fig 22. Yves Gaucher, *Yellow, Blue & Red IV*, 1999, 3 elements, acrylic on canvas, each element: 122.5 x 122.5 cm. Photo: Arsenal Gallery. © Estate of Yves Gaucher / SODRAC (2015).

Fig 23. Yves Gaucher, *Sgana*, 1962, colour etching with embossing on laminated paper, 41.5 x 57.3 cm. National Gallery of Canada, Ottawa. © Estate of Yves Gaucher / SODRAC (2015).

Fig 24. *Red, Brown, Blue, Yellow, Green, Ochre No. 11*, 1974, by Yves Gaucher. Photograph by Richard-Max Tremblay. Courtesy Galerie René Blouin, Montreal. Courtesy of Germaine Gaucher.

Fig 25. Yves Gaucher, *In Homage to Webern No. 2*, 1963, relief print in black and grey on laminated paper, 57 x 76.5 cm. National Gallery of Canada, Ottawa. © Estate of Yves Gaucher / SODRAC (2015).

Fig 26. Yves Gaucher, *Asagao*, 1961, etching and embossed copper printed on laminated papers, 48.4 x 33.4 cm. Musée d'art contemporain de Montréal. © Estate of Yves Gaucher / SODRAC (2015).

Fig 27. Yves Gaucher, *T.D.S.*, 1988, acrylic on canvas, 180 x 460 cm, each element: 180 x 230 cm. National Gallery of Canada, Ottawa, © Estate of Yves Gaucher / SODRAC (2015).