FRANÇOISE SULLIVAN

Life & Work

By Annie Gérin

Contents

BIOGRAPHY

Françoise Sullivan (b. 1923) is best known as a pioneering figure of modern dance and one of the signatories of the 1948 manifesto *Refus global* (*Total Refusal*). But Sullivan also produced an extensive body of performance and installation works, photographs, sculptures, and paintings that coalesce around issues of primal energy, movement, improvisation, and art's relationship to its environment. With a career that spans more than seventy years, Sullivan is one of the most versatile and enduring artists of her generation.

EARLY LIFE

Born on June 10, 1923, in Montreal, Françoise Sullivan was the youngest of five children and the only daughter of Corinne (Bourgouin) and John A. Sullivan. Sullivan's father practised law and occupied numerous political posts throughout his career.

LEFT: Françoise Sullivan, 1936, photograph by Studio Garcia. RIGHT: Françoise Sullivan (front), John A. Sullivan (left), and Corinne Sullivan (third from left) with family friends, 1934, archive of the artist.

Sullivan wanted to be an artist from an early age. Her parents appreciated art and encouraged their daughter in her pursuits. Her father especially loved poetry and wrote the occasional poem. Her mother enrolled her from the age of eight in various classes: dance, drawing, music, and acting. She was passionate about dance and started creating choreography in her early teens, putting on recitals for the neighbourhood children.

At that time, pursuing the arts was seen as a respectable pastime for young women, one that provided them with a cultural education. She had begun to develop friends with whom she exchanged ideas on intellectual and artistic subjects: Sullivan met Pierre Gauvreau (1922–2011) and Bruno Cormier (1919–1991). She considered them her first intellectual encounter. Her parents were familiar with art and did not object when she expressed the wish, at the age of sixteen, to register at the École des beaux-arts in 1940.
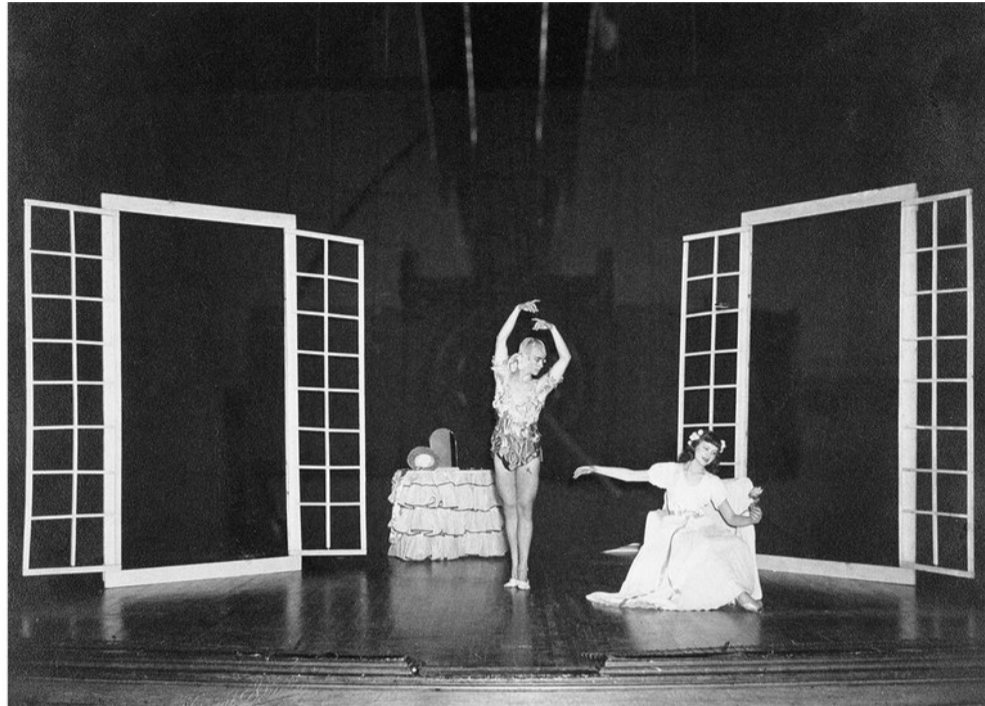
LEFT: Françoise Sullivan, age fourteen, at l'École de danse Gérald Crevier, photographer unknown, Dance Collection Danse Archive, Toronto. RIGHT: Françoise Sullivan and Pierre Gauvreau, l'École de danse Gérald Crevier, *Le spectre de la rose*, 1940s, archive of the artist.

AT THE ÉCOLE

At a time when higher education was not accessible to most women, the École des beaux-arts accepted both male and female students, pending an entry exam, and was free. Sullivan registered in drawing and painting classes, and she excelled. She won the school's first prize for drawing in 1941, the first prize for painting in 1943, and the Maurice Cullen prize for painting, also in 1943. Throughout this time, she continued to dance, training with Gérald Crevier (1912–1993), a classical and tap dancer who went on to found Quebec's first classical ballet company in 1948.

The pedagogical program at the École des beaux-arts, like those of traditional European academies, was based on drawing from classical plaster moulds and the study of the human figure. Imitation was key, and creativity was frowned upon. But Sullivan was curious about new trends in art and complemented her education by studying reproductions of the works of modern artists such as Pablo Picasso (1881–1973), Pierre Bonnard (1867–1947), Marc Chagall (1887–1985), and Henri Matisse (1869–1954). She read the poetry of William Blake (1757–1827), Émile Nelligan (1879–1941), Charles Baudelaire (1821–1867),

LEFT: Souvenir program *The Firebird*, June 1910, from the Ballets Russes of Serge Diaghilev, Library of Congress, Music Division. RIGHT: Fernand Léger, *Mechanical Ballet* (*Ballet mécanique*), 1924, 35mm film (black and white, silent), 12 min., Museum of Modern Art, New York.

Arthur Rimbaud (1854–1891), and William Butler Yeats (1865–1939), whose interest in dreams and myth provided their works with an aura of disreputability in Catholic Quebec. With school friends Louise Renaud (b. 1922), Fernand Leduc (1916–2014), and Pierre Gauvreau (1922–2011),[1] she also listened to the music of avant-garde composers Igor Stravinsky (1882–1971) and Edgard Varèse (1883–1965), and attended the lavish performances that the Ballets Russes gave at His Majesty's Theatre in Montreal.

Although the Second World War had begun in 1939 and wartime policies often meant rationing and restrictions on the home front, the cultural scene in Montreal was becoming more dynamic than ever. Painters such as John Lyman (1886–1967) and Alfred Pellan (1906–1988) had recently returned to the city after years spent abroad, where they had participated in movements such as Fauvism, Cubism, and Surrealism. They advocated for the development of modern art in Quebec through art criticism, lecture series, and exhibitions of modern European art. Sullivan sought out these events: in 1939 she saw the *Art of Our Day* exhibition organized by Lyman through the Contemporary Arts Society, which included works by Wassily Kandinsky (1866–1944), André Derain (1880–1954), and Amedeo Modigliani (1884–1920); and in 1941 she met and befriended French painter Fernand Léger (1881–1955) at a showing of his 1924 experimental film *Mechanical Ballet* (*Ballet mécanique*).

BORDUAS AND THE AUTOMATISTES

In 1941 Paul-Émile Borduas (1905–1960) saw one of Pierre Gauvreau's paintings at a student exhibition. Impressed with the work, Borduas invited the young painter to his studio. Sullivan accompanied her friend, along with Louise Renaud and Fernand Leduc. In the years that followed, the group expanded to include several students from Montreal's École du meuble, where Borduas was teaching. They met every two weeks on Tuesday evenings in Borduas's studio on Mentana Street in Montreal, and later in Fernand Leduc's and Jean-Paul Mousseau's (1927–1991) studios. Starting in 1943 the group also made periodic outings to the town of Saint-Hilaire, where Borduas moved with his family. During these meetings, they talked about art and the creative process, and they discussed the works of Pierre Mabille, whose writings on wonder and the imaginary, at the crossroads of anthropology, sociology, and medicine, had a profound influence on Sullivan. Borduas rejected the traditionalism of academic art, with its conventional themes and style, and valued above all creativity, spontaneity, and free expression.

Pierre Gauvreau, Françoise Sullivan, Louise Renaud, Madeleine and Mimi Lalonde, Claude Gauvreau, and Marcel Barbeau in Saint-Hilaire, 1946, photographer unknown, Dance Collection Danse Archive, Toronto.

Quebec was then entrenched in what has become known as *La Grande Noirceur* (The Great Darkness), a period of its history characterized by conservative politics, firm religious dogma, patriarchal values, and censorship. Concerned for their society, the group also discussed philosophy, politics, religion, and psychoanalysis. "It was about breaking with social values. We wanted to overthrow established rules.… We had to strike a blow at our

reactionary society."[2] Because the group was influenced by the French Surrealists' concept of automatism, which was based on Freudian theories of free association, Borduas and his young friends soon became known as the Automatistes.[3]

The paintings Sullivan made in the early 1940s draw mainly from Fauvism. In works such as *Portrait of a Woman* (*Portrait de femme*), about 1945, she explored non-naturalistic use of colour and developed a broad and expressive brush stroke reminiscent of Henri Matisse's manner. Sullivan's introduction of subjects that were unconventional at the time, such as Indigenous people in *Amerindian Head I* (*Tête amérindienne I*), 1941, and *Amerindian Head II* (*Tête amérindienne II*), 1941, testifies to her desire to escape bourgeois social constraints and tap into what was then called "primitivism," a sensibility that preferred aesthetics and values unspoiled by modernity and Western cultures.

Françoise Sullivan, *Still Life* (*Nature morte*), c. 1940, oil on board, 16 x 25 cm, collection of Madeleine Arbour.

In the following years, Sullivan took a class at the École des beaux-arts with Alfred Pellan, a painter who worked in the wake of Surrealism. With him, she mainly studied figure painting, and with his other students she participated in the Surrealist game of the Exquisite Corpse, which she also practised with members of the Automatiste group. In the spring of 1943, Sullivan participated in her first group exhibition. *Les Sagittaires* was organized by art critic Maurice Gagnon at Montreal's Dominion Gallery of Fine Art, founded by Rose Millman in 1941 to showcase and promote Canadian art. The goal of the exhibition was to introduce a new generation of Quebec artists to the Montreal public. Twenty-three painters under the age of thirty participated in the event, which is now recognized as the exhibition that launched Automatism.

Later that year, Sullivan published a short article titled "La peinture féminine" ("Feminine Painting") in *Le Quartier Latin*, the Université de Montréal student newspaper.[4] It reflected on the progress made by women in the arts over the previous fifty years in Canada and abroad. It also inaugurated a lifelong writing practice, which Sullivan would use to situate her work within current artistic debates.

Graduating from the École des beaux-arts in 1945 put Sullivan at a crossroads. She had become frustrated with painting; she felt unable to create works that reflected her understanding of Automatism or communicated the energy she put into them. She decided to focus her attention on dance.

THE NEW YORK PERIOD

Quebec in the early 1940s had no established modern dance schools or troupes.[5] Sullivan's friend from the École des beaux-arts, Louise Renaud, had moved to New York in the fall of 1943 to study theatre lighting with German director Erwin Piscator (1893–1966). In 1945 Sullivan decided to join her and study modern dance in New York.
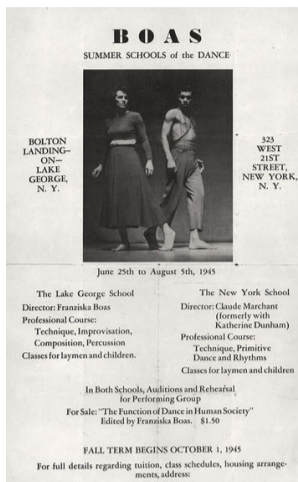

LEFT: Françoise Sullivan in Central Park, New York, c. 1946, photograph by Laredo, archive of the artist. RIGHT: Françoise Sullivan at Franziska Boas's studio in New York, c. 1947, photographer unknown, archive of the artist.

Renaud also worked as an au pair in the family of Pierre Matisse, an art dealer and the son of the painter. Matisse's gallery was a chief meeting place for the Surrealists who had fled Europe and taken refuge in New York after the beginning of the Second World War, and through this connection Sullivan heard stories about artists whose work she had sought out while a Beaux-arts student.

Between the fall of 1945 and the spring of 1947, Sullivan trained with several troupes and teachers, including the New Dance Group, Hanya Holm (1893–1992), Martha Graham (1894–1991), Pearl Primus (1919–1994), Franziska Boas (1902–1988), and La Meri (1899–1988), of whom Boas was certainly the most influential. Boas was the daughter of Prussian-born American anthropologist Franz Boas, who had revolutionized anthropology by challenging the racially biased premises that had shaped the discipline. Like her father, Franziska Boas understood her craft as a means for social activism, and worked throughout her career to facilitate the social integration of marginalized groups through dance.

In this context Sullivan was introduced to non-Western music and dance patterns. She also learned improvisation, which was the backbone of Boas's pedagogical practice. This approach, designed to free the body and allow it to follow its own impulses, echoed Borduas's teachings and resonated deeply with Sullivan. During this period she met composer Morton Feldman and the renowned anthropologist Margaret Mead.

LEFT: Poster for Franziska Boas's studio, 1945, Dance Collection Danse Archive, Toronto.
RIGHT: Françoise Sullivan with Mary O'Connell at Franziska Boas's studio in New York, c. 1947, photographer unknown, Dance Collection Danse Archive, Toronto.

The time Sullivan spent in New York was of crucial importance to her own artistic development, but it also had a decisive impact on that of her Montreal colleagues, with whom she kept in contact. The role she, along with Louise Renaud, played in bringing to Quebec recent ideas and reports of the artistic debates happening in New York should not be overlooked; during the Second World War, it was more difficult for her male friends to travel for extended periods, since young men had to remain available for the war effort.

Sullivan was also instrumental in making Quebec art known outside its borders. She organized the Automatistes' first New York exhibition in January 1946. The exhibition, titled *The Borduas Group*, was shown at Franziska Boas's studio.[6] It showcased paintings by Borduas, Pierre Gauvreau, Jean-Paul Mousseau, Jean-Paul Riopelle (1923–2002), Guy Viau (1920–1971), and Fernand Leduc. Sullivan did not include her own works—she had left painting behind in Montreal.

RETURN TO MONTREAL: *REFUS GLOBAL*

When Sullivan returned to Montreal in 1947 after completing her training with Boas, she found a society shaken economically and socially by the war and making a return to its prewar ways under the conservative government led by Maurice Duplessis (the period known as *La Grande Noirceur* [The Great Darkness]) after the short respite of Joseph-Adélard Godbout's Liberal government between 1939 and 1944. Provincial politics were marked by a foregrounding of Catholic ideology that recalled Quebec's earlier *Survivance* period.[7] Continued involvement of the Church in publicly funded French-language schools and hospitals reinforced the idea that Quebec was, above all, a Catholic society, and that the Church had power over the course of people's lives.

Duplessis's government took advantage of broad-reaching censorship laws to limit the activities of cultural, religious, and political groups not in line with its policies. Since 1937, Quebec's Padlock Act (*Loi du cadenas*) had allowed the provincial government to censor and destroy "subversive" materials deemed to have communist or Bolshevik leanings, with the definitions of "communist,"

"Bolshevik," and "subversive" open to interpretation by those in power.[8] Public discussion of social issues was severely restricted, and individuals and groups opposed to the dominant ideology, such as the Automatistes, struggled to bring their ideas to a public forum.

The relative cultural freedom that had characterized the war period had, however, left its mark. It had allowed progressive social forces to consolidate, in particular with regard to women's rights, workers' solidarity, and emancipation from religious dogma. In smaller journals and in open letters in Quebec newspapers (particularly the left-leaning *Le Devoir*), artists and intellectuals such as the Automatiste writer Claude Gauvreau (1925–1971), the poet and spokesperson of the group, responded to attacks on the art and politics of a growing progressive and modernist movement centred in Montreal.[9]

Françoise Sullivan, *Dance in the Snow* (*Danse dans la neige*), 1948, image from the album *Danse dans la neige* published by Françoise Sullivan in fifty copies, S.l. Images Ouareau (1977).

Sullivan set herself up to teach modern dance in 1947.[10] Her classes were strongly influenced by Boas's methods, and improvisation and openness to other cultures became the cornerstones of Sullivan's own pedagogy as she gradually shifted from the role of student to that of mentor. In the summer of 1947, she decided to create a cycle of improvised solo dances to be filmed on the theme of the four seasons. The only remaining traces of this work are the haunting photographs taken by Maurice Perron (1924–1999) in February 1948 of *Dance in the Snow* (*Danse dans la neige*).

On April 3, 1948, Sullivan teamed up with Jeanne Renaud (b. 1928), Louise Renaud's younger sister, who had just returned from New York, where she too had been studying dance. At Ross House, a mansion on Peel Street where military officers held their meetings, they performed a recital comprising eight works they had choreographed to a public composed of friends and local artists; it is considered to be the first modern dance performance in Quebec. Drawing from their modern dance training as well as from the ideas developed with Borduas and the group, they tried to translate Automatiste principles into movement. They did this by favouring expression and creativity, and freeing their bodies from classical conventions. Motivated by their enthusiasm for projects by artists from the group, Maurice Perron proposed to do the lighting, while Jean-Paul Riopelle served as stage manager and Jean-Paul Mousseau created set designs and some costumes. The attending public raved about the innovative quality of Sullivan and Renaud's work. The dance performance did not, however, attract the critical attention they had hoped for, but it drew an informed and very enthusiastic public.[11]


LEFT: Françoise Sullivan and Penny Kondak in *Duality* (*Dualité*), 1949, photographer unknown, archive of the artist. RIGHT: Françoise Sullivan and Jeanne Renaud in *Duality* (*Dualité*), 1948, photographer unknown, Dance Collection Danse Archive, Toronto.

A few months later, Sullivan became one of the sixteen signatories of *Refus global* (*Total Refusal*), the famous manifesto penned by Borduas that contributed significantly to Quebec crossing the threshold of modernity. The declaration tackled much more than art; it denounced conservative and religious values, and called urgently for a social transformation that would occur through creativity. It insisted on the inherent relationship between art, social emancipation, and the unconscious, and openly challenged Quebec's traditional values, fears, and prejudices.

Four hundred copies of the manifesto were made, and it was launched on August 9, 1948, at the Librairie Tranquille, a small bookstore that sold non-conformist and prohibited literature and was a meeting place for Montreal's intellectuals and artists. The publication featured a cover designed by Jean-Paul Riopelle and contained, in addition to the manifesto itself, two other texts by Borduas, three plays by Claude Gauvreau, as well as contributions by Bruno Cormier (1919–1991), Fernand Leduc, and Françoise Sullivan.

Sullivan's piece focused on the emancipatory potential of dance. "La danse et l'espoir" ("Dance and Hope") had originally been presented as a public talk on February 16, 1948, as part of a conference series titled Literary Mondays (Les lundis littéraires), organized by Julienne Saint-Mars Gauvreau, mother of Sullivan's friends Pierre and Claude Gauvreau, in her Sherbrooke Street home. The text bears the traces of Sullivan's exchanges with Borduas, as well as of the two years she spent in New York. It proposes an understanding of dance as "a reflex, a spontaneous expression of intense emotion"[12] that is always in dialogue with the material world and primal forces.
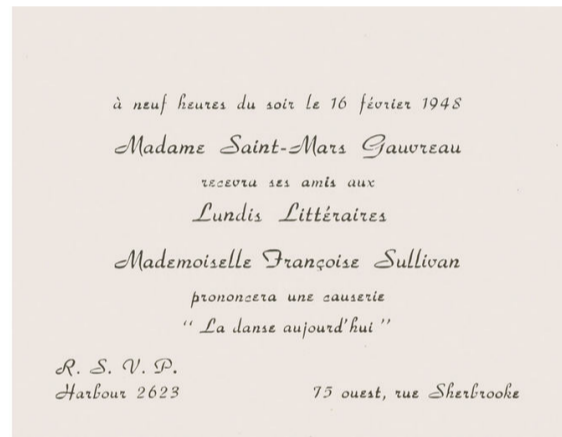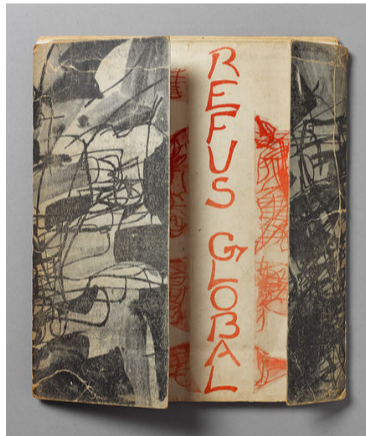
LEFT: *Refus global*, first published in an edition of four hundred copies, and launched on August 9, 1948, at the Librairie Tranquille in Montreal. RIGHT: Invitation to Françoise Sullivan's reading of her essay "La danse aujourd'hui," February 16, 1948, Dance Collection Danse Archive, Toronto. Later the same year, the essay was published in *Refus global* under the title "La danse et l'espoir" ("Dance and Hope").

It took courage and conviction for Sullivan to participate in this outright challenge to Quebec society. Her family was traditional, with close links to conservative politics. As she recalled, "At that time, my father was a commissioner at the Montreal Catholic School Commission, and he always talked about me with great pride. One day, the president of the commission arrived with *Refus global* and said, 'Is that your daughter?' That evening, when my father came home with the manifesto, there was a storm. But my family loved me enough to get over it."[13]

The publication of *Refus global* paradoxically marked the beginning of the end of the Automatiste movement. A few weeks after its launch, Borduas was fired from his position at the École du meuble, and several of the signatories left Quebec soon after to pursue their calling in France. Sullivan remained in Montreal to develop her career as a dancer.

1950S AND 1960S: FROM DANCE TO SCULPTURE

In 1949 Françoise Sullivan wed painter Paterson Ewen (1925–2002). They had met on the February 1948 evening when Sullivan had read "La danse et l'espoir" to a group of Montreal artists and students in Julienne Saint-Mars Gauvreau's living room, and had soon become inseparable. The year 1950 marked the birth of their first son, Vincent. Three more sons soon followed: Geoffrey in 1955, Jean-Christophe in 1957, and Francis in 1960.


LEFT: Paterson Ewen and Françoise Sullivan in New York, 1957, photographer unknown, Dance Collection Danse Archive, Toronto. RIGHT: Françoise Sullivan and her sons, Vincent, Francis, Jean-Christophe, and Geoffrey, in their home, 1961, photograph by Paterson Ewen, archive of the artist.

At this time, motherhood and work were largely understood to be incompatible, but Sullivan kept up for a few years with the demands of her career as a sought-after dancer and successful choreographer, working on independent projects as well as for the CBC from 1952 to 1956. But she soon realized that she needed to change her path:

> It was not possible [to continue dancing] because when you dance, you need to be away for classes, rehearsals, television shows.… At first, I remember, I had a lot of time to myself. I was playing housewife and I found it amusing. But, after a while, I got the impression I was losing my identity, and I became terrified. I felt the need to return to work, but it had to be work that would not take me away from home, that would allow me freedom to decide how to use my time. I did not want to go back to painting because my husband was a painter, and I felt this art belonged to him. So I started to make sculptures.[14]

In 1959 Sullivan set up a studio in the family's garage. Sculpture allowed her to work from home and be with her children, while also providing her with a new creative challenge. After moulding a few clay pieces, she turned to metal, assembling materials that she found in scrapyards. At this point she was self-taught. She also took professional welding lessons at the École des métiers in Lachine.

Her first sculpture exhibition took place in 1962 at the Salon du Printemps de Montréal, and the following year Sullivan received the first prize in the Concours artistique de la province de
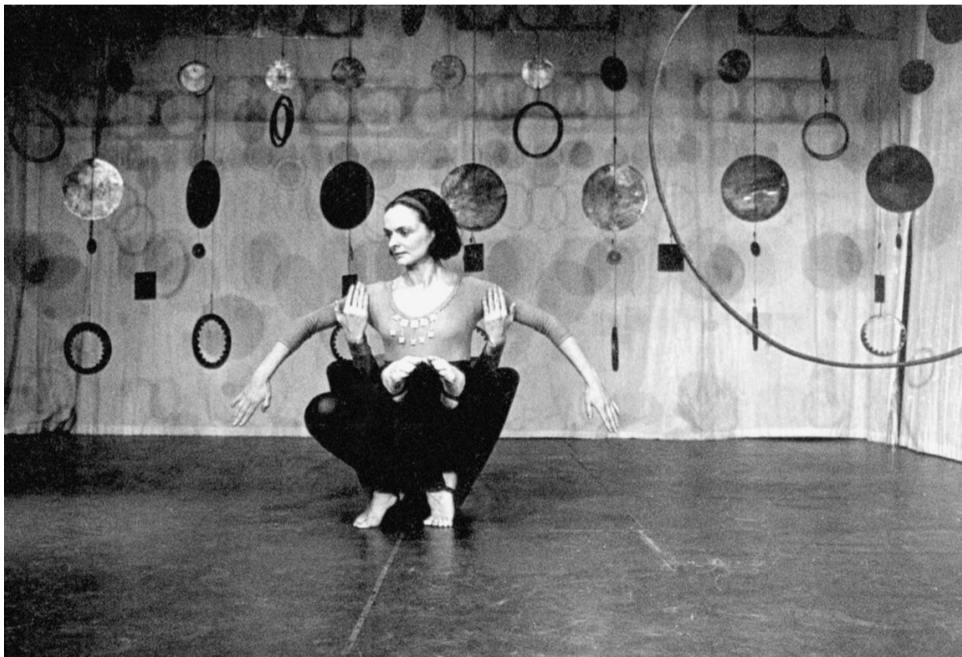
Jeanne Renaud and Peter Boneham performing *Rideau* during *Expression 65* in 1965. Set design by Françoise Sullivan, metal wire and steel, 221 x 213.4 cm, photograph by Marc-André Gagné, Bibliothèque de la danse Vincent-Warren, Montreal.

Québec, for *Concentric Fall* (*Chute concentrique*), 1962. The visually dynamic work is made of small metal shapes, a square, and several circles that are welded around a vertical axis, displaying equilibrium, energy, and graceful movement—and revealing a certain continuity with her dance work. Throughout the 1960s she also created large dynamic sculptural installations that functioned as sets for Jeanne Renaud's and Françoise Riopelle's (b. 1927) dance performances.

Sullivan rapidly became known as an important Canadian sculptor, showing her works in Montreal, Ottawa, Toronto, Paris, Milan, and Middelheim in Belgium. In 1966 she was asked to create a work that would be displayed on the grounds of Expo 67. For the occasion, she produced *Callooh Callay*, 1967, her largest work to date. Later that year, no longer satisfied with the mere suggestion of movement, she started introducing mobile elements into her works. She also experimented with light synthetic materials, such as Plexiglas, that offered the possibility to create fluid shapes and play with transparency.

LEFT: Françoise Sullivan, *Concentric Fall* (*Chute concentrique*), 1962, steel, 32.5 x 104 x 24 cm, Musée national des beaux-arts du Québec, Quebec City. RIGHT: Françoise Sullivan, *Madame Récamier* (also known as *Reclining Woman*), 1966, bent and welded steel, 114 x 161 x 74 cm, Canada Council Art Bank.

1970S: CONCEPTUAL AND PERFORMANCE ART

Sullivan's marriage to Ewen fell apart at the end of 1965, and they separated soon after. The breakup prompted her to take stock of her personal life and re-evaluate her goals as an artist. In 1970 Sullivan visited Europe for the first time, and upon her return, in spite of her success as a sculptor, she decided to embark on a new trajectory.

This was a period when artists were decrying the commodification of art and the complicity of the art world with social and economic inequalities. In order to resist the art market, many Canadian artists, such as Michael Snow (b. 1928), Joyce Wieland (1930–1998), and General Idea (active 1969–1994), developed approaches that were difficult to commercialize: performance, land art, installation. This path resonated with Sullivan, who had already explored the social potential of art through her involvement with the Automatistes and

Franziska Boas. In 1973 she joined Véhicule Art, a Montreal-based artist-run centre that exhibited and promoted experimental art. It is there that, in 1976, she met sculptor David Moore (b. 1943), with whom she would often exhibit.

Sullivan's practice from this period is infused with conceptual art ideas and techniques. She was particularly interested in experimenting with ways of making works that didn't rely on the production of objects. In an interview given to the journal *Vie des Arts* in 1974, she explained: "I am returning to zero, to silence. I need to rid myself of the old art forms that no longer correspond to our reality."[15] Yet her art always remained embodied and sensual: she performed, for example, a series of walks during which she ambled through various parts of the city, including its industrial sites. These were carefully documented with photographs that were later exhibited. *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, in particular, has become key in the history of conceptual art in Canada.

In 1976 Sullivan designed a guided walk for *Corridart*, a public exhibition organized by Melvin Charney in conjunction with the Montreal Olympic Games. Jean Drapeau, Montreal's mayor at the time, was offended by the image of Quebec society that the works presented; many overtly exposed Montreal's social and economic problems. To Sullivan's chagrin, the event was shut down four days before the Games' opening ceremony, in what was one of Canada's most notorious episodes of artistic censorship.

LEFT: View of Françoise Sullivan's *Legend of Artists* (*La légende des artistes*), 1976, during *Corridart*, Sherbrooke Street, July 5, 1976, photograph by Louis-Philippe Meunier, Archives de la ville de Montréal. RIGHT: Françoise Sullivan, *Labyrinth* (*Labyrinthe*), 1981, serigraph on wove paper, third edition, 50 x 65.5 cm, National Gallery of Canada, Ottawa, and various collections. The structure of the labyrinth provided a methodology for some of Sullivan's choreographies, in which the dancers would spin until they became completely disoriented. The maze is also an important element in Greek mythology, which fascinated Sullivan throughout her career.

Between 1976 and 1979 Sullivan began to travel more frequently. Her children were grown by then and, freed from most of the daily requirements of parenting, she again immersed herself in her work. On her own or with the assistance of Moore and other friends, she created series of photographs that documented her blocking and unblocking doors and windows of derelict houses with stones and twigs (*Blocked and Unblocked Window* [*Fenêtre*

bloquée et débloquée], 1978); collecting rocks and organizing them in circles in the landscape (*Accumulation*, 1979); or using her body as a sundial to cast shade on ancient stonework (*Shadow* [*Ombre*], 1979). These works, which required repetitive labour and physical engagement with her environment, were inspired by Sullivan's recurrent travels to Italy, Greece, and Ireland, where she visited rugged sites, and were created in these locations as well as in Canada. They also testify to her encounters with Arte Povera, an Italian movement that opposed artistic traditions and commodification by creating art out of non-valuable, non-traditional materials. She had met, in Rome in the summer of 1970, several members of the movement, including Yannis Kounellis (1936–2017), Emilio Prini (1943–2016), Germano Celant (b. 1940), and Mario Diacono (b. 1930), and found that their shared sensibility matched her own.
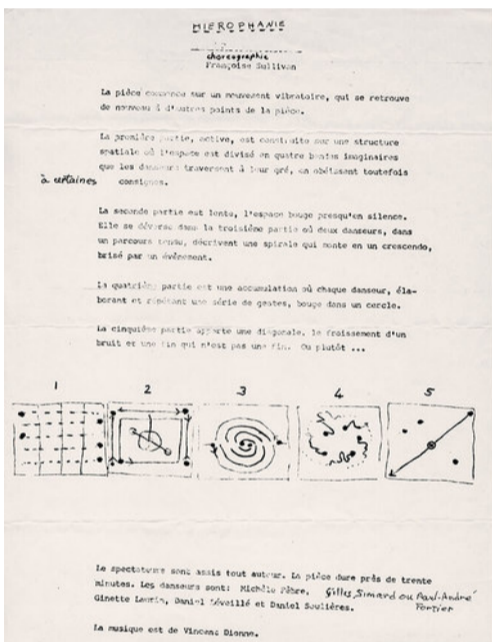
LEFT: Choreographic notes for Françoise Sullivan's *Hierophany* (*Hiérophanie*), 1979, Dance Collection Danse Archive, Toronto.
RIGHT: Rehearsal of Françoise Sullivan's *Hierophany* (*Hiérophanie*), 1980, photograph by Denis Farley, archive of the artist.

The use of her body in the production of these works, at the crossroads between ephemeral art, documentation, and performance, led Sullivan to renew her relationship with dance. After a twenty-year hiatus, she began to choreograph again in 1978, with a piece titled *Hierophany* (*Hiérophanie*). She also embarked on a new career, teaching dance, sculpture, and painting in Concordia University's Department of Studio Arts in Montreal, from 1977 to 2010.

RETURN TO PAINTING

At a time when influential art critics and artists such as Lucy Lippard (b. 1937), Donald Judd (1928–1994), Hal Foster (b. 1955), and Joseph Kosuth (b. 1945) were claiming that painting was dead, Sullivan made her way back to it. Although she found joy in conceptual art, she missed the crafting of objects and spending time in the studio. As she explained, "I yearned for the long and sometimes arduous process of making works. And I had always wanted to come back to painting."[16]

The paintings she created from the 1980s onward were clearly marked by all the experience she had garnered since her beaux-arts period as a dancer, choreographer, sculptor, and performance artist, as well as by her travels, and by her encounters with conceptual art and Arte Povera in the early 1970s. Her first exhibited series, the Tondo cycle, 1980–82, consisted of large circular canvases that had been cut up and reassembled, and to which were sometimes affixed ropes, branches, or pieces of metal. Sullivan followed this with the Cretan Cycle (Cycle crétois), 1983–85, a series that she realized on the island of Crete, where she and David Moore lived in 1983–84. These paintings are large irregular canvases populated with beast-like figures with mythological overtones, inspired by Greek history, literature, and landscape, and the archaeological sites Sullivan visited during her stay.

LEFT: Françoise Sullivan, *Tondo no. 6*, 1980, acrylic on canvas, 169 x 178 cm, collection of the artist. RIGHT: Françoise Sullivan, *Cretan Cycle no. 13* (*Cycle crétois no. 13*), 1984, acrylic and collage on canvas, 201 x 242 cm, Musée national des beaux-arts du Québec, Quebec City.

From the beginning of the 1990s, Sullivan's painting gradually moved toward abstraction and the monochrome. Through mastery of colour and brush stroke, she developed a technique that produces the illusion of vibrations on the surfaces of her works and makes her paintings appear to glow from within. Although at first glance the large-scale canvases recall Minimalism and the work of artists such as Fernand Leduc, Agnes Martin (1912–2004), and Richard Tuttle (b. 1941), they always retain the movement and the sensuality that characterize Sullivan's dance, performance, and sculpted works. They are also mainly improvised, or rather crafted, as though in a dialogue between the artist and her canvas. As Sullivan explains, "It's good to have an idea to start with. But the best paintings happen when you are in a state of awareness."[17]
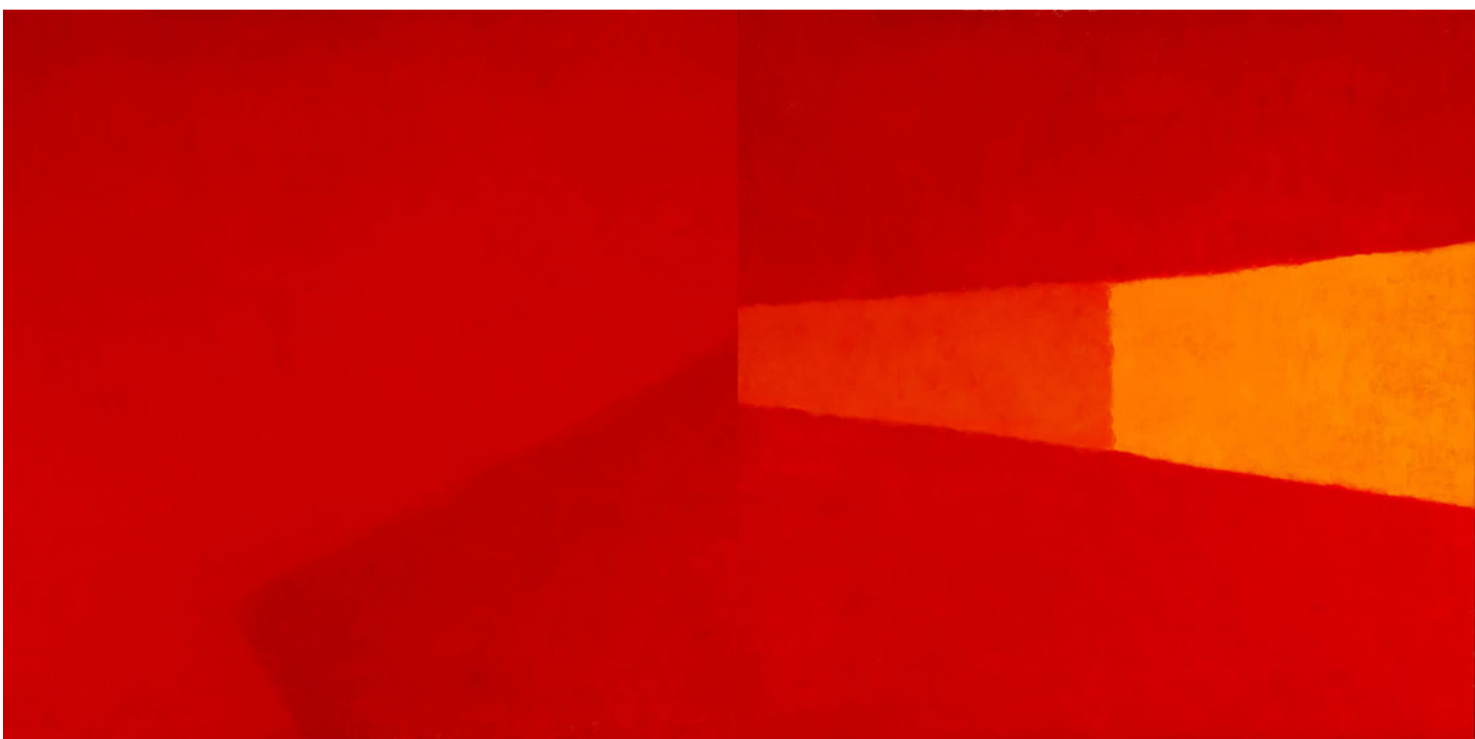
Françoise Sullivan, *Reds* (*Rouges*), 2009–10, acrylic on canvas (diptych), 198.4 x 396 cm, Montreal Museum of Fine Arts.

RECOGNITION

The last few decades of Sullivan's career have proven to be very productive and have been marked by regular exhibitions of recent works. She has also become known as one of the most enduring artists of her generation, with a professional art practice that spans more than seventy years. This recognition has generated important retrospectives of her work, including *Françoise Sullivan: Rétrospective* at the Musée d'art contemporain de Montréal in 1981; *Françoise Sullivan* at the Musée national des beaux-arts du Québec in 1993; *Françoise Sullivan (Rétrospective)* at the Musée des beaux-arts de Montréal in 2003; *Françoise Sullivan* at the Art Gallery of Ontario in 2008; *Françoise Sullivan: Hommage à la peinture* at the Musée d'art contemporain de Baie-Saint-Paul in 2016; *Françoise Sullivan: Trajectoires resplendissantes* at the Galerie de l'UQAM in Montreal in 2017; and a retrospective exhibition at the Musée d'art contemporain de Montréal in the fall of 2018.

Sullivan has been widely acknowledged for her impact on the Canadian art world, including with the Prix Paul-Émile-Borduas in 1987, a Governor General's Award in 2005, the Medal of the Academy of Arts and Humanities in 2006, the Gershon Iskowitz Prize for Canadian art in 2008, and the Diplôme d'honneur from the Canadian Conference of the Arts in 2009. She has been admitted into the Order of Canada (2001), the Ordre National du Québec (2002), the Royal Society of Canada (2005), and the Ordre de Montréal (2017).

Françoise Sullivan in her studio, 2007, photograph by François Lafrance, archive of the artist.

Throughout her career, Sullivan has believed in constant and fearless experimentation. There is nevertheless a remarkable coherence in her work: her dance, sculpture, performance, and painting all coalesce around issues of primal energy, movement, improvisation, and art's relationship to its environment, whether that be natural, urban, psychological, cultural, or social, always affirming life and freedom. As she herself remarked, "Everything must be connected, only the inevitable must be."[18]

Françoise Sullivan continues to paint in her Pointe-Saint-Charles, Montreal, studio, and she still develops performance and choreography projects.

KEY WORKS

Françoise Sullivan has created a remarkably diverse body of work throughout a career that spans more than seventy years. The artworks selected here represent Sullivan's development in painting, dance, sculpture, performance art, and photomontage, as well as her commitment to improvisation and her experimental approach to every aspect of her creative work.
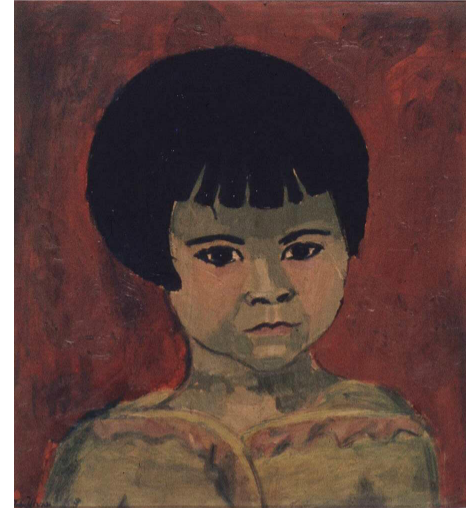
AMERINDIAN HEAD I 1941
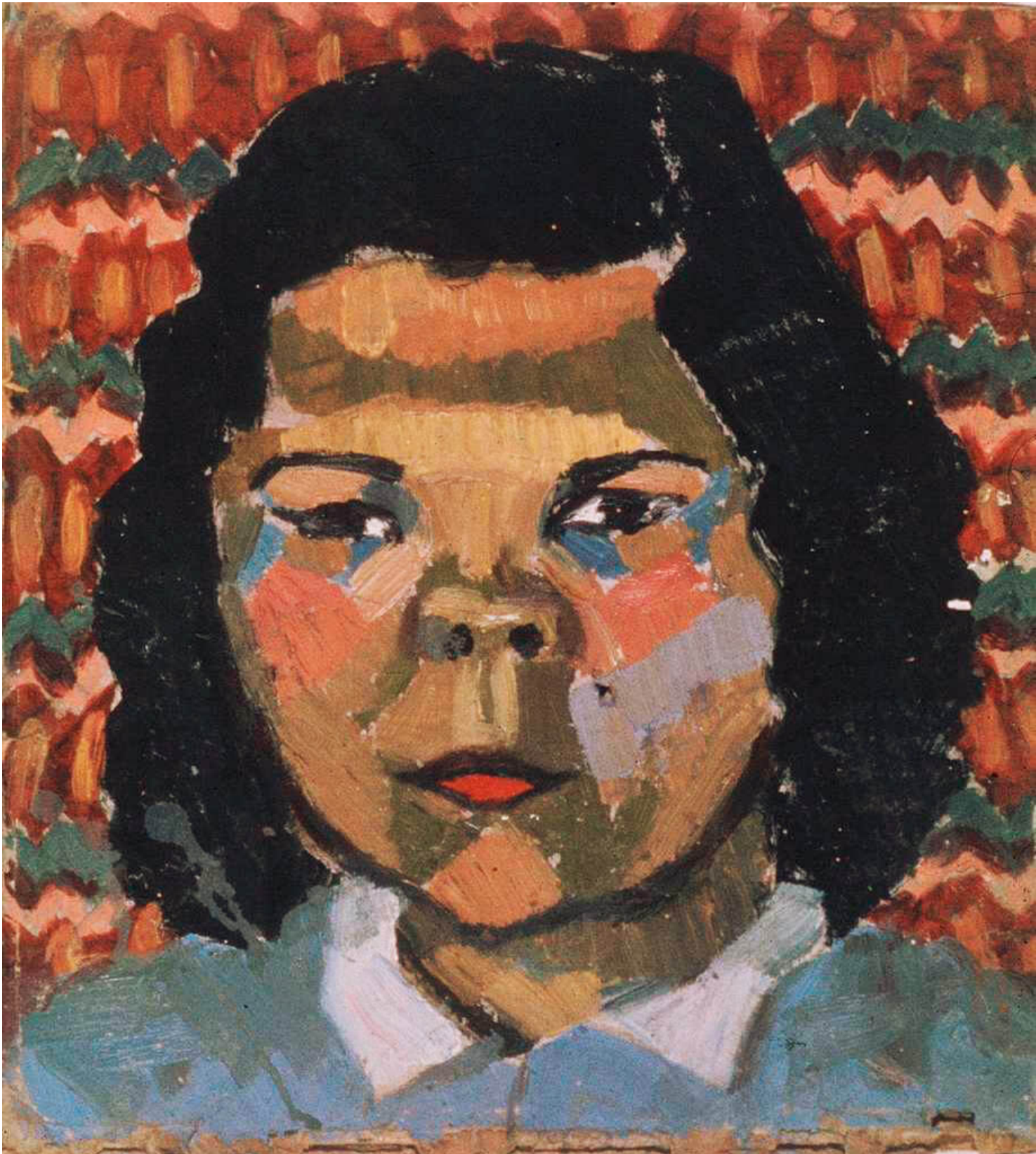
Françoise Sullivan, *Amerindian Head I* (*Tête amérindienne I*), 1941
Oil on board, 30 x 28.5 cm
Collection of the artist

Amerindian Head I portrays a young Indigenous girl encountered by Sullivan in 1941 while she was visiting her friend Louise Renaud (b. 1922) and her family at their cottage on Lake Ouimet in the Laurentian Mountains, north of Montreal. As she recalled, "It was a wonder for me to be allowed to paint this little girl and her sister."[1]

The girl's face, with its dark, piercing eyes and ruby-red lips, occupies the greater part of the composition. She is set against a background that resembles Indigenous decorative weave patterns. Sullivan marked her subject's face with painted dashes in red, violet, and blue. Her use of colour—borrowed from French modern masters, particularly Pierre Bonnard (1867–1947), Henri Matisse (1869–1954), and André Derain (1880–1954)—paradoxically constituted a homage to Indigenous people, who had traditionally integrated art and patterns in every aspect of their lives, including in the decoration of their bodies.

Françoise Sullivan, *Amerindian Head II* (*Tête amérindienne II*), 1941, oil on board, 45 x 41 cm, collection of the artist.

This small oil painting was made during the first year of Sullivan's studies at the École des beaux-arts in Montreal. It was shown in the spring of 1943, as part of the first group exhibition Sullivan participated in, *Les Sagittaires* at Montreal's Dominion Gallery of Fine Art. The subject stood out among the portraits of family members and friends exhibited by many other artists. It testified to her desire to escape bourgeois social constraints by identifying with the Other and tapping into what was then called "primitivism"—the recourse to techniques or motifs inspired by non-European traditions. This painting is one of Sullivan's favourite works from her student years; she has never sold it and she keeps it in her studio.

DANCE IN THE SNOW 1948
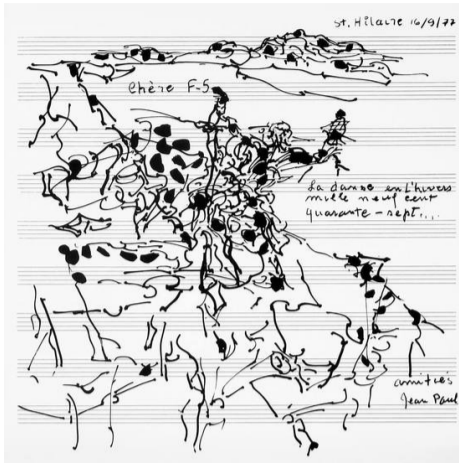

Françoise Sullivan, *Dance in the Snow* (*Danse dans la neige*), 1948
From the album *Danse dans la neige*
Published by Françoise Sullivan in fifty copies, S.l. Images Ouareau (1977)

Dance in the Snow is part of an improvised cycle of dance solos dedicated to the seasons, initiated by Sullivan in 1947, soon after her return from New York. Instead of performing in a studio, she would dance outside, without an audience, interacting with the elements and the landscape. She intended to execute four improvisations, to be filmed and presented together as a complete work.

In February 1948 Sullivan set out for Otterburn Park, southeast of Montreal, where her artist friends Françoise Riopelle (b. 1927) and Jean-Paul Riopelle (1923–2002) lived. Dressed in a sweater, a long skirt, leggings, and fur-lined boots, she improvised *Dance in the Snow*. The sequence of movements was vigorous, suggesting a crescendo of emotions and raw energy. In the silence of the frosty day, Sullivan's broad gestures were echoed only by the crunching of her steps on the thick, rough layer of ice covering the snow. Riopelle filmed the performance, while Maurice Perron (1924–1999) photographed it. Perron's iconic pictures remain the only record of the event; Riopelle's film has been lost. The photos show Sullivan in arrested movement, her arms, legs, and torso stretching or curving expressively. Her body appears to levitate because of the lack of differentiation between foreground and background in the barren landscape.

LEFT: Jean-Paul Riopelle, plate from the album *Dance in the Snow*, choreography improvised by Françoise Sullivan, 1948; print, 1977, silkscreen, black and grey ink on white velum paper, 38.8 x 38.8 cm, Montreal Museum of Fine Arts. RIGHT: Françoise Sullivan, *Dance in the Snow* (*Danse dans la neige*), 1948, image from the album *Danse dans la neige*, published by Françoise Sullivan in fifty copies, S.l. Images Ouareau (1977).

Summer (*L'été*) had been danced on the granite boulders that stand over the sea at Les Escoumins in the Côte-Nord region of Quebec in June 1947, and was filmed by Sullivan's mother. That film too has since been lost. The final two episodes of Sullivan's improvised cycle were not realized.[1]

While choreographers frequently used improvisation to develop compositions, Sullivan's idea for the single performance to be danced without a set choreography was groundbreaking, as was her desire to reserve the live performance for the eye of the camera only, and show the public the filmed documentation.

BLACK AND TAN 1948

Françoise Sullivan, *Black and Tan*, 1948
Performance
Costume by Jean-Paul Mousseau

Set to the music of jazz pianist Duke Ellington, this dance piece attempted to capture the expansive power of movement. It rejected altogether vertical movements such as leaping and spinning, which were the hallmark of classical dance. Instead Sullivan started by moving her feet close to the ground, tracing a figure eight. The movement then spread through her body, travelling from one body part to the next, gradually gaining her calves, her knees, her thighs, her hips, her rib cage, her shoulders, her neck, and her head. Her use of facial expression was innovative and contrasted strongly with classical dancers' traditionally impassive features; when the movement reached her face, Sullivan stood still, facing the audience, tracing the figure eight with only her eyes.

Sullivan had originally planned to dance the piece wearing a fringed shawl she had borrowed from her mother. But her friend, the painter Jean-Paul Mousseau (1927–1991), offered to create a costume for her. Worn over a black leotard, it was made of rope tangled over her arms and legs, and a burlap bodice painted with abstract designs. A burlap cape fastened to the back of her costume swirled around her. She wore a headpiece of snaking, brown rope. The costume enhanced Sullivan's movements and gave her the appearance of a shaman channelling transcendental energies into the human world.

Françoise Sullivan performing *Black and Tan*, 1948, photographer unknown, Dance Collection Danse Archive, Toronto.

Françoise Sullivan wearing the costume Jean-Paul Mousseau designed for *Black and Tan*, 1948, photograph by Annette and Basil Zarov, Dance Collection Danse Archive, Toronto.

Black and Tan was first presented publicly at Ross House in Montreal in 1948, during a recital that showcased choreographies by Sullivan and by Jeanne Renaud (b. 1928), considered to be the earliest modern dance presentation in Quebec. It evoked Sullivan's first encounters with jazz music, as well as the African American dance culture she had come across in Harlem when studying dance in New York in the mid-1940s. Named after Ellington's 1927 jazz composition, it also refers to an expression then used in the American South to designate the bars where people of African, Asian, and European descent were allowed to mingle, listening and dancing to live music.

CALLOOH CALLAY 1967

Françoise Sullivan, *Callooh Callay*, 1967
Painted steel, 284.5 x 122 x 91 cm
University of Regina, Saskatchewan

In the late 1950s Sullivan turned to sculpture as an accessible art form to practise while raising four children, and rapidly became known as one of Quebec's most important modern sculptors. In 1966 she was commissioned by Arnold Phillips, on behalf of the Canadian Corporation for the 1967 World Exhibition (the government organ created in 1962 with the sole objective of organizing Expo 67), to create a monumental sculpture for the exhibition site, which would spread across the recently expanded, manufactured Notre Dame Island and St. Helen's Island in the St. Lawrence River, east of Montreal.

Callooh Callay, originally installed near the Japan Pavilion on the Expo 67 grounds, consists of a series of geometrical shapes—circles and a square—arranged around a vertical axis, all painted bright red. Its composition closely resembles that of Sullivan's earlier sculpture *Concentric Fall* (*Chute concentrique*), 1962, for which she was awarded first prize in the Concours artistique de la province de Québec in 1963. The work was cut from steel and assembled in a factory outside Montreal. Up until this point, Sullivan had always welded her own sculptures, but the sheer magnitude of the work—it was close to three metres high—compelled her to seek help.

The title, *Callooh Callay*, is drawn from Lewis Carroll's *Through the Looking-Glass and What Alice Found There* (1871). It is an expression of joy. And the monumental sculpture is surprisingly playful. The red was inspired by the fire engines and trucks Sullivan and her four young sons were fascinated by during a summer spent in Quebec's Eastern Townships. The bright glossy colour evokes public vehicles, but even more so children's toys, and it challenges the perception of steel as an industrial material. The organization of the shapes, which seem to be flying up or swiftly tumbling down, contrasts with the stability of the vertical element and the obvious weight of the material from which they were cut. Art critic Yves Robillard praised Sullivan's sculpture as one of the most successful of the Expo, explaining that "no impression of gravity is felt at the sight of this piece."[1]

LEFT: Françoise Sullivan, *Fall in Red* (*Chute en rouge*), 1966, painted steel, 210.5 x 127 x 52 cm, Musée d'art contemporain de Montréal. RIGHT: Reinstallation of *Callooh Callay* at the University of Regina in 2010, photographer unknown, University of Regina Archives.

In 1968, after the Expo closed, *Callooh Callay* was donated to the University of Regina, Saskatchewan. The costly move from Montreal to Regina was sponsored by the House of Seagram. The monumental sculpture was then installed on the University of Regina campus, exposed to the elements. Over the decades, it rusted and suffered some damage when it was hit by a truck. The University of Regina restored the work in 2010.
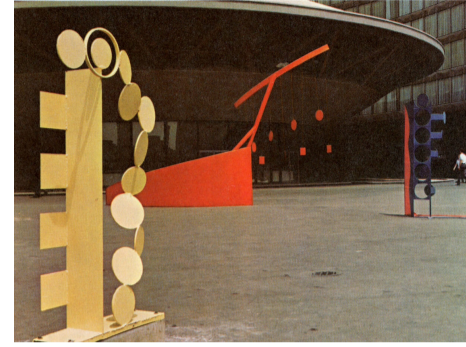
AERIS LUDUS 1967
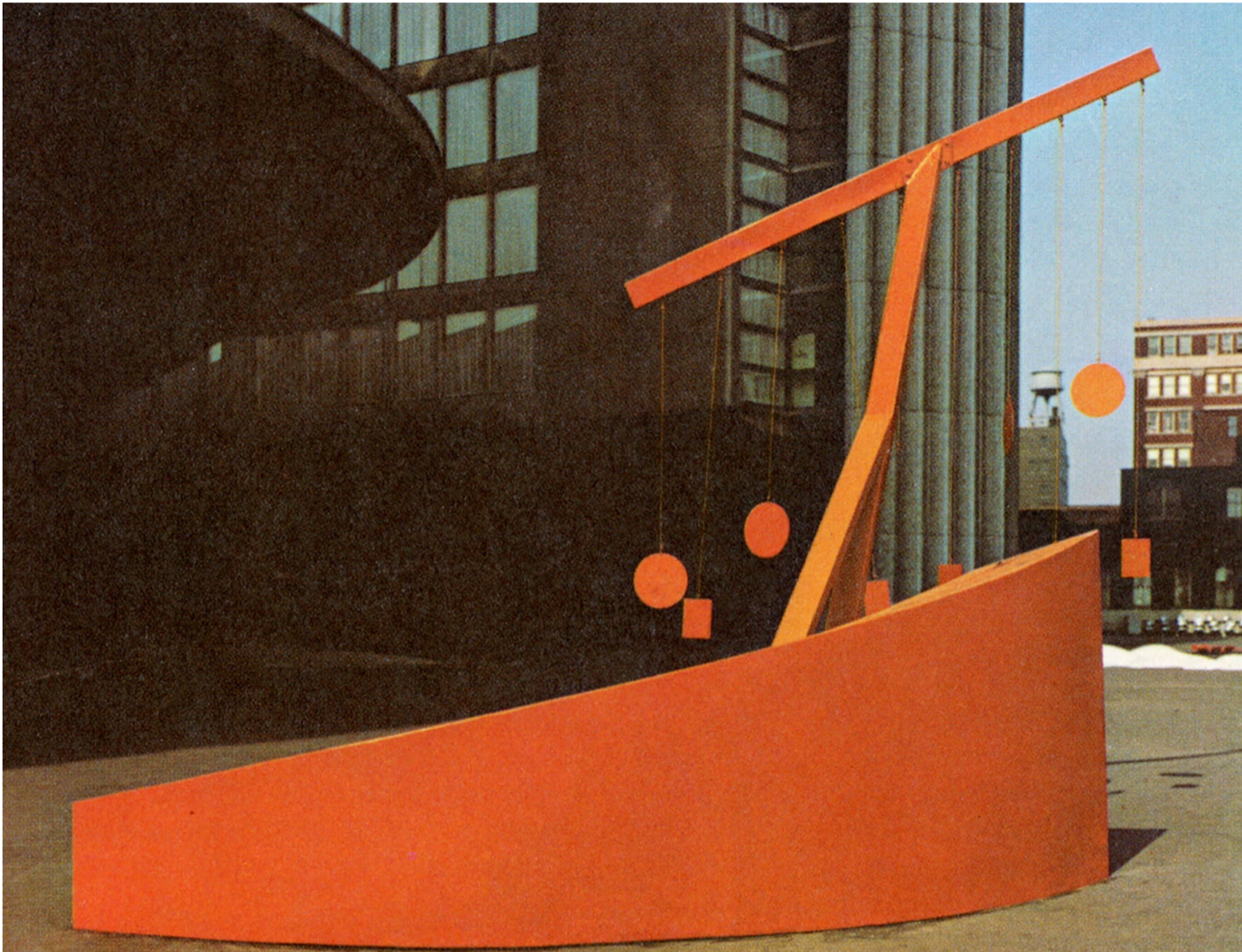
Françoise Sullivan, *Aeris Ludus*, 1967
Painted steel, 300 x 549 x 152.5 cm
Musée d'art contemporain de Montréal

In the mid-1960s Sullivan started to experiment sculpturally with movement. Hung above the ground by cables that tend to disappear in the light, *Aeris Ludus* comprises a series of circular and square shapes that sway in the wind in a way that evokes dance, and that chime when they collide. The dynamic effect is accentuated by the apparent mismatch between the enormous, bright red, asymmetrical steel base and the lighter upper structure from which the seemingly weightless shapes dangle into the void. Unlike Sullivan's earlier sculptural works, such as *Concentric Fall* (*Chute concentrique*), 1962, and *Callooh Callay*, 1967, *Aeris Ludus* does not simply suggest movement: it is a kinetic sculpture. It is very different, however, from the mechanized kinetic works that were being produced in the 1960s by Nicholas Schöffer (1912–1992) or the wind-activated structures of George Rickey (1907–2002) that follow regular trajectories. The movement in Sullivan's work is irregular and unpredictable, and recalls her earlier danced improvisations.

The playfulness of the work—its title means "aerial play" in Latin—is in stark contrast with the industrial materials that it is made of, as well as with the welding techniques Sullivan used in its creation. That lightheartedness reveals how Sullivan always looked askance at the seriousness and hard-edgedness of machine aesthetics and Minimalism, which played down the artist's subjectivity and were both dominant in Quebec sculpture during the 1960s, most notably in the work of Ulysse Comtois (1931–1999), Pierre Heyvaert (1934–1974), and Yves Trudeau (b. 1930–2017).

Aeris Ludus was presented in 1967 as part of *Sculpture '67*, an open-air exhibition organized by the National Gallery of Canada in the context of Canada's centennial celebrations and held in Nathan Phillips Square, by Toronto City Hall. It was later donated by the artist to the Musée d'art contemporain de Montréal.

Installation view of Françoise Sullivan's *Cercles et rectangles*, 1966; *Aeris Ludus*, 1967; and *Fata Morgana*, 1966, at *Sculpture '67* in Toronto, photographer unknown.

OF ONE 1968–69
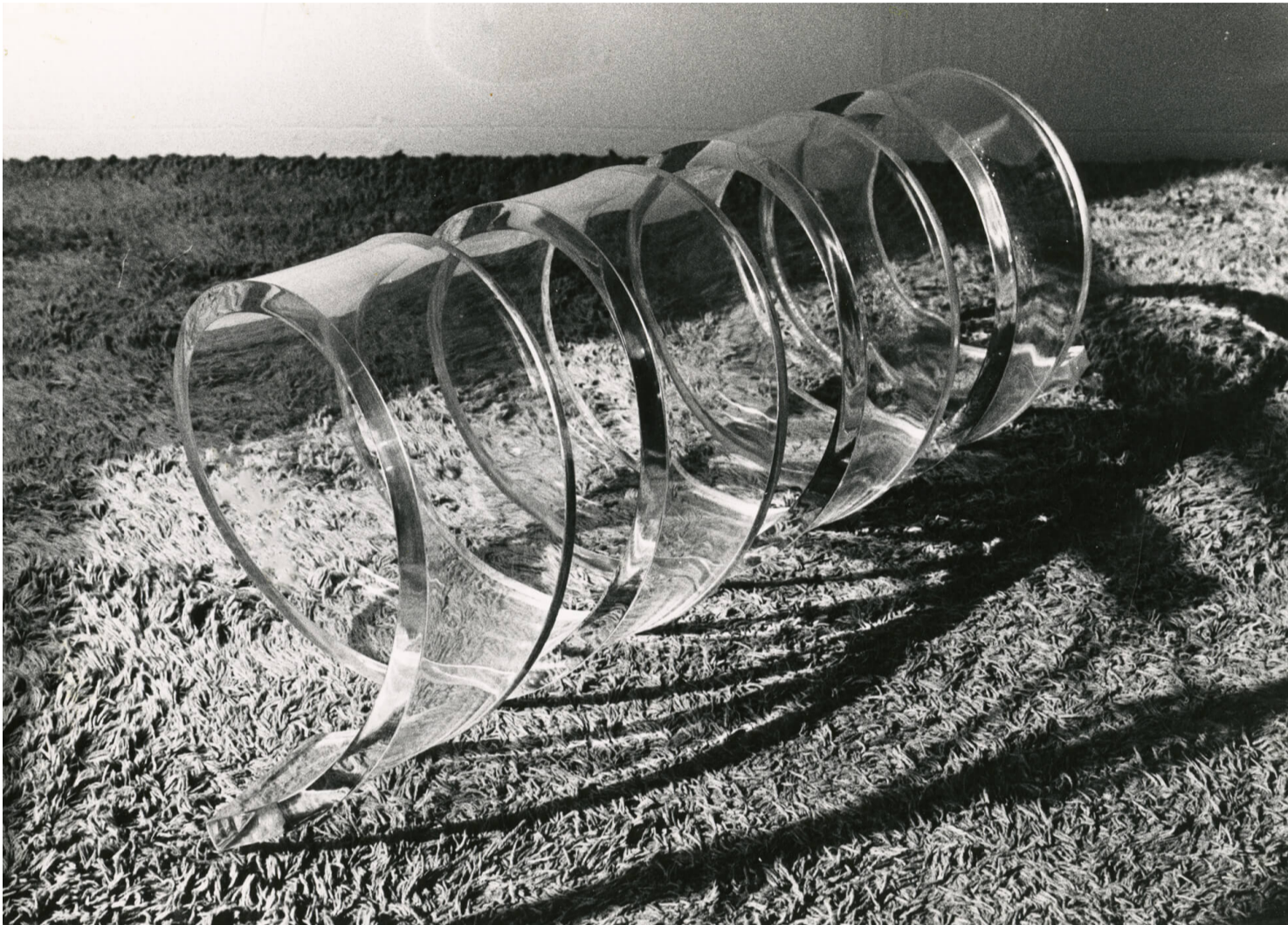
Françoise Sullivan, *Of One* (*De une*), 1968–69
Plexiglas, 243.8 x 73.7 cm
Musée national des beaux-arts du Québec, Quebec City

Moulded from a single sheet of Plexiglas, *Of One* is a translucent spiral that
suggests infinite movement. Almost two and a half metres long and placed
directly on the ground, it is a remarkably simple and elegant work that draws
the viewer's attention equally along its whole length. To create this sculpture,
Sullivan worked at the Hickey Plastics company, where workers who made toys
and household items taught her how to shape the malleable material. The
Plexiglas sheet was heated, then pressed around a cylindrical form and
moulded into a consistent spiral, with all areas of the surface of equal width
and thickness. Then all traces of the process were erased by polishing.

Whereas Sullivan's metallic sculptures such as *Concentric Fall* (*Chute concentrique*), 1962, and *Callooh Callay*, 1967, manage to suggest weightlessness in spite of their actual weight, *Of One* goes one step further: it seems to dematerialize before the viewer's eyes as light flows through it and its edges disappear. The suggestion of infinity incarnated by the spiral might recall important earlier twentieth-century sculptural works, such as Constantin Brancusi's (1876–1957) *Endless Column*, 1938, but it also evokes the archetypal figure of the circle. This shape punctuates Sullivan's work throughout her career, from the spiralling movement of her body in the dances she choreographed to the accumulations of stones she created in the 1970s and the circular paintings of the 1980s.
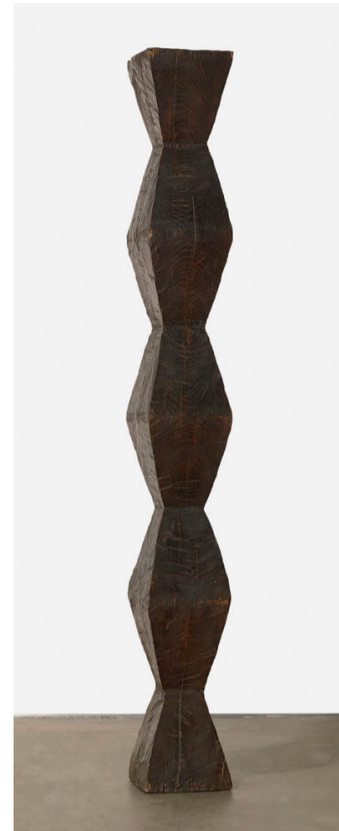
LEFT: Françoise Sullivan, *Spiral*, 1969, Plexiglas, 35.4 x 31 x 6.5 cm, photograph by Richard-Max Tremblay, Musée d'art contemporain de Montréal. RIGHT: Constantin Brancusi, *Endless Column* (*Version 1*), 1918, oak, 203.2 x 25.1 x 24.5 cm, Museum of Modern Art, New York.

In the late 1960s Minimalist sculpture, which reduced form to the essentials and downplayed personal expression, was going strong. Sullivan was very much influenced by it, even though her personal inclination was to make expressive and dynamic art. With *Of One*, she found a way to greatly simplify her work while remaining true to her interest in movement: "This was the most minimal sculpture I could imagine making."[1]

WALK BETWEEN THE MUSEUM OF CONTEMPORARY ART AND THE MUSEUM OF FINE ARTS 1970

Françoise Sullivan, *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970
Thirty-two gelatin silver prints and a map, each photograph and the map:
26.6 x 26.6 cm
Montreal Museum of Fine Arts

In 1970 Françoise Sullivan walked from the Musée d'art contemporain de Montréal, then located at Cité du Havre, across Montreal's historic port and downtown core to the Musée des beaux-arts de Montréal on Sherbrooke Street. This performance was the first in what would become a series of documented walks by the artist.

The documentation of the work includes thirty-two square, black and white photographs and a map of the city onto which the path the artist followed is traced. Sullivan took the pictures herself, adhering to a self-imposed rule: each time she arrived at a corner, she would photograph whatever was directly in front of her, ignoring as much as possible subjective impulses or aesthetic concerns. The images show buildings, roads, vehicles, advertisements, and street signs, highlighting the visual complexity of the environment and suggesting that culture is what happens outside cultural institutions as well as inside them.

LEFT: *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, gelatin silver print, 26.6 x 26.6 cm, Montreal Museum of Fine Arts.
RIGHT: *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, gelatin silver print, 26.6 x 26.6 cm, Montreal Museum of Fine Arts.

In the 1970s many artists were questioning the role of art, its commodification, and the seemingly pointless accumulation of works in museum collections. They were also trying to break free from artistic traditions they felt had become sterile. Although Sullivan agreed with this position, she was uncomfortable when artists suggested museums were no longer needed. Her response to this predicament was to move away from sculpture to explore ways to make art without relying on the fabrication of objects, but to maintain her appreciation of museums as places where art ideas could be developed and appreciated. In *Walk between the Museum of Contemporary Art and the Museum of Fine Arts*, Sullivan drew from her earlier training as a dancer; this allowed her to elaborate on an original performance art practice that focused on the artist's body and its relationship to its social and cultural environment. In this way, Sullivan's walks harked back to her 1947 and 1948 danced improvisations on the theme of the seasons.

PORTRAITS OF PEOPLE WHO RESEMBLE ONE ANOTHER 1971 (PRINTED 2003)

Françoise Sullivan, *Portraits of People Who Resemble One Anothe*r (*Portraits de personnes qui se ressemblent*)**, 1971 (printed 2003)**
Two digital black and white prints mounted on wood panels, each: 152.4 x 101.6 cm
Collection of the artist

In 1971 Françoise Sullivan was living in Rome with her four sons, and she often visited museums while the children were in school. One day, at the Galleria Nazionale, she happened upon one of the several paintings entitled *Portrait of a Young Man* by Lorenzo Lotto (1480–1556). In it a youth faces the viewer with an open gaze, his shoulder-length hair framing his face. Sullivan was moved by the painting, though she didn't immediately know why. At the museum gift shop, she found a postcard of the painting and bought it.

When her sons returned home that afternoon, the youngest, Francis, showed his mother his school photograph, taken that same day. Sullivan was struck by how much her son resembled Lotto's youthful subject in spite of the some four hundred years that separated them. Francis too faced the viewer with a calm and open gaze, and he too sported shoulder-length hair, his bangs covering his forehead, as those of Canadian boys often did in the 1970s.

The resulting work juxtaposes the two images Sullivan encountered that day, pasted on a rectangular piece of cardboard. The idea was a simple one, nodding to the tradition of the readymade. But she felt it was also a powerful one, one that managed to illustrate in a sharp and concise way the recurrence of images, styles, and ideas over time.[1] It was first shown ten years later, in 1981, as part of Sullivan's first retrospective at the Musée d'art contemporain de Montréal, and again in 2017 in the *Françoise Sullivan: Trajectoires resplendissantes* exhibition at the Galerie de l'UQAM. In these contexts, the images were reprinted large scale in black and white, mounted on wood panels, and displayed next to one another directly on the gallery wall.

LEGEND OF ARTISTS 1976

Françoise Sullivan, with the assistance of David Moore and Jean-Serge Champagne,
Legend of Artists (*La légende des artistes*)**, 1976**
Showcase dedicated to the Automatistes: metal, wood, glass, and documents
LEFT: "Les Automatistes," photograph by Louis-Philippe Meunier, Concordia University
Archives, Montreal
RIGHT: "La galerie L'Actuelle," photograph by Louis-Philippe Meunier, Archives de la
ville de Montréal

Corridart was a six-kilometre-long public exhibition displayed along
Sherbrooke Street in Montreal between Atwater Street and the Olympic
Complex, and timed to coincide with the 1976 Olympic Games. Artist and
architect Melvin Charney (1935–2012) organized the event, which brought
together some sixty artists, including Pierre Ayot (1943–1993), Claude
Thibaudeau (b. 1932), Bill Vazan (b. 1933), and Françoise Sullivan. With the
assistance of David Moore (b. 1943) and Jean-Serge Champagne (b. 1947),
who worked according to her directions, Sullivan conceptualized twelve panels
and six small exhibition cases, which she placed on the sidewalks in front of the
homes where important intellectuals and artists, such as Émile Nelligan (1879–
1941), Norman Bethune (1890–1939), Paul-Émile Borduas (1905–1960), Pierre
Gauvreau (1922–2011), and Claude Gauvreau (1925–1971) had lived, or where
important cultural events had occurred, such as L'Actuelle, a gallery founded
by Guido Molinari (1933–2004) and Fernande Saint-Martin (b. 1927).

The laminated wood cases were about half a metre high and set on red-painted steel legs. Resembling tiny museums, they displayed pictures, texts, and various objects meant to provide insight into Montreal's particular history and cultural sensibility. Said Sullivan, "I wanted this work to be a display of the artist's practice but also a tribute to ideas that survive over time … I approached it in a way that I felt would be humane, profound, almost Proustian."[1]


LEFT: Demolition of *Corridart*, Sherbrooke Street, July 13 and 14, 1976, photograph by Louis-Philippe Meunier, Archives de la ville de Montréal. RIGHT: *L'affaire Corridart* postcards, 1977, BAnQ, Vieux-Montréal.

Legend of Artists was the fourth walk in Sullivan's oeuvre. To it she brought a fresh approach that allowed her to innovate, once again, with performance. Rather than documenting her experience as an artist, *Legend of Artists* was an invitation to the public to discover the cultural life that had characterized Montreal's development over time as they strolled along one of its main arteries. Few people, however, got to experience the work. The vision of Montreal's culture and history that Sullivan and the other artists put forth focused on modernity and diversity, but the exhibition also deliberately exposed Montreal's social and economic problems at that time, and this outraged Montreal mayor Jean Drapeau. Inaugurated on July 7, 1976, *Corridart* was dismantled on July 13, four days before the Olympic Games' opening ceremony. Infuriated by the decision and the destruction of their works, twelve artists—including Sullivan—launched a lawsuit against the City of Montreal. It took twelve years for the plaintiffs to reach a settlement of a few thousand dollars each. For Sullivan, "*Corridart* will always be an affront. I had approached the project as a serious one. I worked with all my heart, as if I was reconstructing a chronicle from across time."[2]

ENCOUNTER WITH ARCHAIC APOLLO 1974
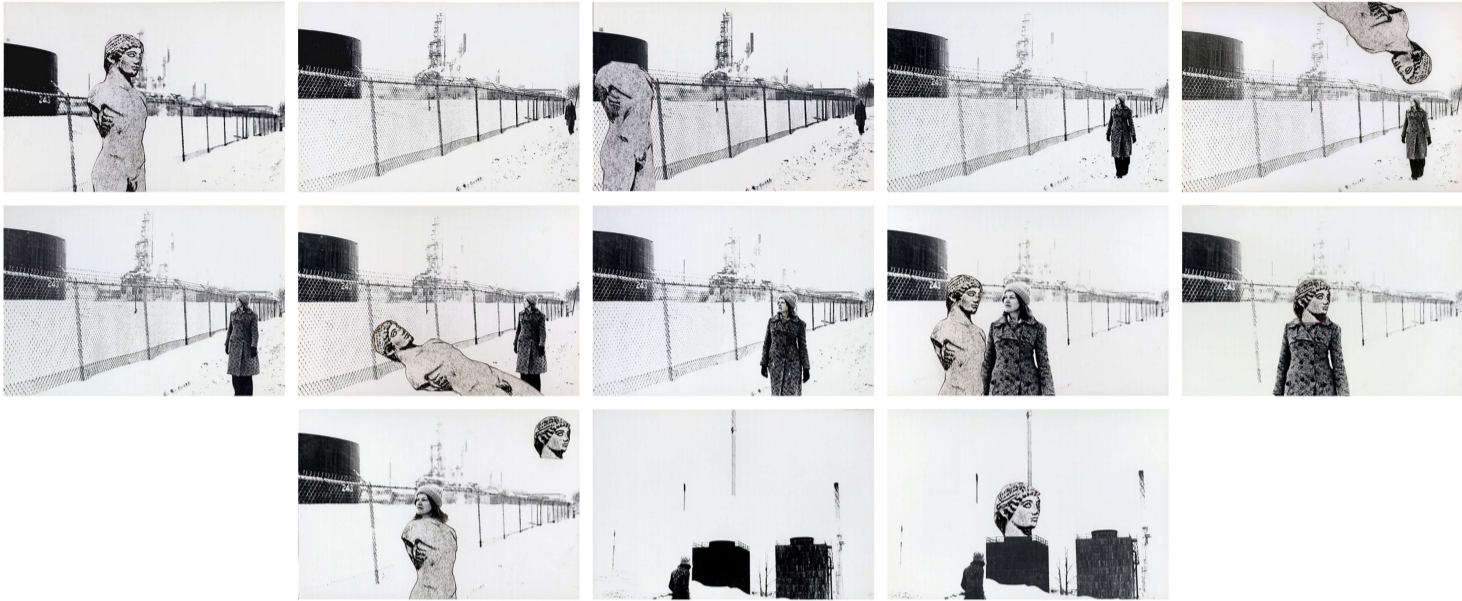
Françoise Sullivan, *Encounter with Archaic Apollo* (*Rencontre avec Apollon archaïque*), 1974
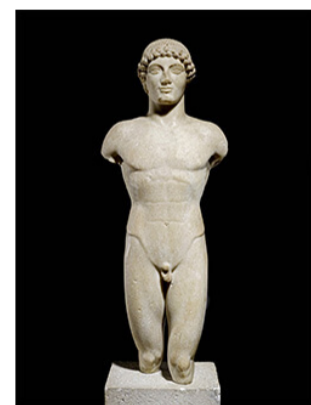**Thirteen photomontages on gelatin silver print, each: 15.5 x 22.9 cm**
Montreal Museum of Fine Arts

In the spring of 1973, Sullivan realized a performance work, *Walk among Oil Refineries* (*Promenade parmi les raffineries de pétrole*), during which she strolled among the massive shapes of oil tanks in an industrial park in the east end of Montreal. The October 1973 oil crisis was just about to happen. The environmental movement was still in its infancy, but Sullivan was already questioning our increasing dependency on fossil fuel and the ways cities were transforming because of it.

In 1974 she revisited the photographic documentation of that walk and created a photomontage in which she included the image of a Greek statue of Apollo, a reference to the ancient cultures she had encountered in her recent European travels. The presence of Apollo, god of music, purification, and beauty, in the tank farm alongside Sullivan herself bridges ancient and contemporary times. It also asks what the role of the artist has become and if beauty still has a place in the contemporary, industrialized world.

LEFT: Françoise Sullivan, *Encounter with Archaic Apollo* (*Rencontre avec Apollon archaïque*) (detail), 1974, thirteen photomontages on gelatin silver print, each: 15.5 x 22.9 cm, Montreal Museum of Fine Arts. RIGHT: *The Strangford Apollo*, c. 490 BC, Parian marble statue of a boy, 101 cm, British Museum, London.

Sullivan has always been keenly interested in the impact humans have on the natural environment. In a 1993 interview she stated that had she not become an artist, she most certainly would have joined the environmentalist movement: "I am astounded by the lack of discernment humans have shown with regard to our beautiful planet … I would say that, in a certain way, this is the inherent subject of all of my work."[1]

BLOCKED PHONE BOOTH 1978–79

Françoise Sullivan, *Blocked Phone Booth* (*Cabine téléphonique bloquée*), 1978-79
Black and white silver print and collage, 50.8 x 33 cm
Collection of the artist

In this black and white photomontage, a telephone booth, similar to those that punctuated North American cities in the 1970s, is crammed with large boulders. The inspiration for this work came to Sullivan in a dream, in 1973, which she jotted down in one of her notebooks. In the dream, a woman walked and ran around the outside of a house, attempting to get in. She reached for its windows but they were too high or blocked. She attempted to open its doors, but none of the keys she held fit the locks. She continued trying, on and on, because she knew the house was her home.[1]

Sullivan worked through the idea of a blocked house repeatedly, with variations, in different media. From 1976 to 1979, she created a series of photomontages from pictures she took of houses and other structures. *Blocked Phone Booth* belongs to this series. The phone booth was chosen because its walls and door are made of glass and therefore clearly reveal the boulders that fill it, suggesting blocking communication.

LEFT: Françoise Sullivan, *Blocked Window*, 1977, tar, acrylic, photo, and collage on canvas, 112 x 84 cm, collection of the artist. RIGHT: Françoise Sullivan, *Blocked Window* (detail), 1977.

In 1977 and 1978 Sullivan developed performative approaches to the same idea. She painstakingly filled the open doors and windows of abandoned houses she encountered during her European travels with rocks of various sizes until the apertures were completely blocked, and then she set out to unblock them. Her collaborator in these works was David Moore (b. 1943), who documented her repetitive labour on film and in photographs. *Blocked and Unblocked Window* (*Fenêtre bloquée et débloquée*), for example, was created in the Blasket Islands, Ireland, and in Santorini, Greece. The documentation shows the artist absorbed by her task. Together, the photographs, photomontages, and performances constitute an excellent example of how Sullivan's conceptual art practice functioned through repetition, and how it allowed the artist to work through an idea and elaborate different visual solutions.
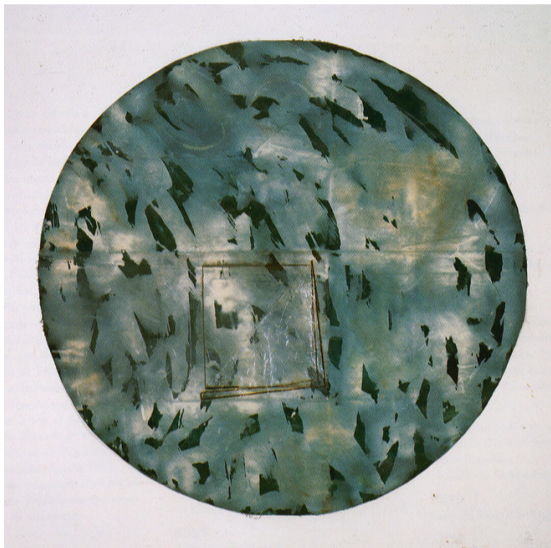
TONDO VIII 1980

Françoise Sullivan, *Tondo VIII*, **1980**
Acrylic on canvas and rope, 287 x 298 cm
Musée national des beaux-arts du Québec, Quebec City

Tondo VIII is a large canvas circle, edges slightly frayed, hung without a frame. Its surface is roughly painted in dark blues. The brush strokes are visible and, along with the scratches and irregularities in the canvas that disrupt the plane, highlight the materiality of the work and the labour-intensive nature of painting. The burlap rope affixed to the surface further challenges the harmony of the circular monochrome. As a sculptural element added to the painting, the rope hangs across the canvas from top to bottom and comes to rest on the floor, stretching out for about 30 centimetres, opening the composition to the gallery space and pulling the viewer in.

Purchased by the Musée national des beaux-arts du Québec in 1984, the painting is a strong example of the cycle of works that marks Sullivan's return to painting after roughly thirty-five years; she had set painting aside in the 1940s and turned to the exploration of dance, sculpture, and conceptual art. Throughout the 1970s, Sullivan visited Italy several times, spending much time in museums and galleries, seeking out ancient as well as contemporary art. While in Rome, she met members of the Arte Povera movement, who used

LEFT: Françoise Sullivan, *Tondo III*, 1980, acrylic and collage on canvas, 152 x 158 cm, collection of the artist. RIGHT: Françoise Sullivan, *Tondo II*, 1980, acrylic on canvas, with steel rod, 146 x 153 cm, collection of the artist.

non-traditional materials, such as garbage, cloth, and objects found in nature, in their works and focused on the process of making art rather than on the finished product. Sullivan had always hoped to renew with her painting practice. Her contact with the Arte Povera artists and their works allowed her to see how she could do this without putting aside the interest in materiality she had acquired as a sculptor, and the commitment to process she had developed as a dancer and performance artist.

Often monochromatic, cut up, and reassembled, the *Tondos* are circular, exploiting an archetypal form that recurs in many of Sullivan's earlier works. The extreme simplicity of both the composition and the materials recalls a series of photographs Sullivan created in the 1970s, documenting performances in which she organized stones and other objects she found in nature on the ground in circles.

CRETAN CYCLE 2, NO. 3 1985

Françoise Sullivan, *Cretan Cycle 2, no. 3 (Cycle crétois 2, no. 3)*, 1985
Acrylic on canvas, 150 x 183 cm
Beaverbrook Art Gallery, Fredericton

One in a series of some twenty works created from 1983 to 1985, *Cretan Cycle 2, no. 3* is an irregularly shaped assemblage, unframed and hung directly on the wall. Fragments of canvas, roughly painted in browns, greys, and blues, are sewn together and juxtaposed in a way that suggests tectonic plates. A horned figure, half-human, half-animal, appears to be dancing, perhaps in a trance, on the rugged, textured landscape of the fabric. In front of him, seven snakes stand on their tails, as if charmed. In the upper left corner, a blue expanse suggests water or sky.

The series marks Sullivan's return to figurative painting and was created following a year (1983–84) she spent in Crete. There she encountered ancient ruins and sculptures, as well as a parched, barren landscape that captured her imagination and renewed the interest in primal forces and myth that had punctuated her practice from the beginning, from her early painting *Amerindian Head I* (*Tête amérindienne I*), 1941, to the photomontage *Encounter with Archaic Apollo* (*Rencontre avec Apollon archaïque*), 1974.

A complex mythical universe unfolds over the span of the Cretan Cycle series, 1983–85, which is particularly vivid in *Cretan Cycle 2, no. 3*. Motifs are carried over from one painting to the next. Sullivan combines a beast-like horned figure, birds, snakes, rivers, and mountains to suggest creation myths, meditative moments, or secret rituals. She does not represent mythical stories, but rather invents situations of prayer, sacrifice, or conflict, moments when ancient Cretans might have experienced divine intervention.

Françoise Sullivan, *Cretan Cycle 2, no. 2* (*Cycle crétois 2, no. 2*), 1985, acrylic on canvas, 161 x 184 cm, Beaverbrook Art Gallery, Fredericton.

MOUNTAIN 1997

Françoise Sullivan, *Mountain* (*Montagne*), 1997
Three murals and four benches made of granite, varied dimensions
Pavillon Président-Kennedy, Université du Québec à Montréal

Mountain consists of three large-scale sculpted murals and a series of four objects positioned on the ground. All of the elements were cut from eleven types of granite, displaying hues ranging from green to yellow, red, brown, and violet. The stone was brought to Montreal from Italy, Greece, and other locations, each variety individually chosen by the artist. Commissioned in the context of Quebec's Politique d'intégration des arts à l'architecture,[1] this is Sullivan's first and only permanent sculptural ensemble and the only occurrence of her using stone to create sculpted surfaces reminiscent of her painted works. Installed in September 1997 at the Pavillon Président-Kennedy of the Université du Québec à Montréal, the monumental work was two years in the making.

The first mural is located in the pavilion's main hall, at the mezzanine level, and represents an imaginary mountain range. The variety of polished granites Sullivan used in this element of the work highlights the diversity of geological formations, and the natural stone evokes geological time, the thousands of years it takes for magma to become granite, having crystallized and merged with rocks and minerals. At the centre of the composition, on opposite sides of a fault line, two carved goats face each other, one of them half-human. They recall the mythological figures that populate Sullivan's Cretan Cycle

Installation view of Françoise Sullivan, *Mountain* (*Montagne*), 1997, murals of acrylic, concrete, limestone, cement, and granite, varied dimensions, Pavillon Président-Kennedy, Université du Québec à Montréal.

(Cycle crétois) paintings, 1983–85, and her ongoing interest in the recurrence of styles and motifs over time, as in *Portraits of People Who Resemble One Another* (*Portraits de personnes qui se ressemblent*), 1971. On the mezzanine itself, back to back with the first mural, a second mountain barrier unfolds in monochromatic green Laurentian granite. A third mural leads the viewer from the main hall at ground level into a corridor. This one represents five mountains streaked with traces of magma. Carved in matte limestone, its surface contrasts with the sheen of the other two, highlighting its distinct material quality.

Four large, irregularly shaped benches have been placed near the wall of windows that open the hall onto the street. Cut from Laurentian granite, they evoke glacial erratics, boulders left there from another age. The large blocks are engraved with Greek letters from a two-thousand-year-old text Sullivan encountered carved in stone at Mount Nemrut, a Turkish archaeological site dedicated to King Antiochus I Theos of Commagene. The words mean "I escaped great dangers."

HOMAGE TO PATERSON 2003

Françoise Sullivan, *Homage to Paterson* (*Hommage à Paterson*), 2003
Acrylic on canvas (diptych), 348 x 574 cm
Collection of the artist

This gigantic diptych envelops the viewer in hues of red and orange. Variations in the density of the pigment produce rhythmical waves and the illusion of a breathing surface. The left panel, in shades of red, is painted with criss-crossing brush strokes that produce depth and a layered, vibrating effect. Light seems to emanate from within it. The right panel is crafted from red and orange strokes. Subtle drama stems from its structure, in which appear horizontal bands of colour, slightly lighter than the rest. A monochromatic work of art such as this is much more complex than it seems at first glance, requiring on the part of the painter mastery of technique and colour to produce the most elusive effects.

LEFT: Françoise Sullivan, *Jean-Paul (no. 4)*, from the series Homages (Hommages), 2002–03, acrylic on canvas, 244.3 x 198.5 cm, Art Gallery of Ontario, Toronto. RIGHT: Françoise Sullivan, *Homage to Ulysse no. 3*, 2003, acrylic on canvas, 244 x 198 cm, collection of the artist.

The work is the crowning achievement of a series of monochromes titled Homages (Hommages) that Sullivan created in 2002 and 2003 and exhibited during her 2003 retrospective at the Musée des beaux-arts de Montréal as emblematic of her painting at the turn of the twentieth century. Several of her friends, artists who inspired her, had recently passed away: painter and sculptor Ulysse Comtois died in 1999, Automatiste painter Marcelle Ferron in 2001, and her former husband, painter Paterson Ewen, in 2002. She thought about them often while she painted, and decided to name a monochrome from the series she was working on after each of these friends. She dedicated the best and largest to Ewen "because he was the greatest of all painters."[1]

SIGNIFICANCE & CRITICAL ISSUES

Françoise Sullivan actively participated in the Montreal art scene for more than seventy years and was a key player in its cultural events. As a leading woman member of the Automatistes, she brought a new visual sensibility to art in Quebec, and her writings and lectures were pivotal at a time when criticism focused primarily on the painting practices of male artists. Although she constantly experimented and often changed her approach to art making, she remained committed to self-expression and to improvisation as a way of unleashing creative energy.

BEING AN ARTIST AND A WOMAN

Gender was rarely discussed in the writing about art in Quebec before the 1970s. From the 1920s on, however, the presence of women's work in art exhibitions was often seen as worth noting because it was unusual. Even when their work was considered innovative and significant, as was that of Prudence Heward (1896–1947), Sarah Robertson (1891–1948), and Anne Savage (1896–1971), it was nevertheless qualified as "feminine" and therefore different in nature from that of their male counterparts. In an early essay, "La peinture féminine" ("Feminine Painting"), written in 1943, Françoise Sullivan shared this popular bias about the female artist: "Painting, under her fairy-fingers, is transformed; we are far from male painting, his art is of a different sensibility."[1]

Françoise Sullivan at Hickey Plastics, working on a Plexiglas sculpture, 1968, photograph by Michiko Yajima Gagnon, Dance Collection Danse Archive, Toronto. Sullivan is assisted by her friend Pierre Blackburn.

In her own artistic career, however, Sullivan never seemed limited by stereotypes. In fact, women were unusually well represented in the Automatiste group, of which Sullivan was a member in the 1940s: seven of the sixteen signatories of the *Refus global* (*Total Refusal*) manifesto were women, and they thrived within the context of the movement's rejection of established artistic traditions. Sullivan also avoided resorting to the essentialist strategies that became popular in feminist circles in the 1970s with the work of Judy Chicago (b. 1939), Nancy Spero (1926–2009), and Mary Beth Edelson (b. 1933), who drew heavily on female genital imagery or the figure of Gaia, the ancestral mother of all life, for subject matter. Sullivan didn't think of herself as a feminist, or even as a woman artist, but as a human being working with

whatever capabilities she has.[2] As she explained in a talk at the National Gallery of Canada in 1993, "I never thought of refraining from doing something because I was a woman; I just did it."[3]

AN ARTIST OF MANY PRACTICES

Few artists have worked across as many media platforms as Sullivan has; she was a pioneer in how she moved so freely from one discipline to another. As a teenager she studied painting at the École des beaux-arts in Montreal from 1940 to 1945; pursued a very successful dance career as a young woman; became a renowned sculptor after the birth of her children; practised conceptual and performance art throughout the 1970s; and then finally returned to one of her first loves, painting, in 1979.

Françoise Sullivan, c. 1965, photograph by George C. Fenyon, Dance Collection Danse Archive, Toronto.

These varied mediums call for different skills and techniques, which Sullivan honed, demonstrating dedication, focus, and boundless creativity. But clear guiding threads weave in and out of all of her work and show the growth of the artist over the span of her career. Sullivan's *Dance in the Snow* (*Danse dans la neige*), 1948, for example, an improvised piece that allowed the dancer's body to follow its impulses and freely express emotions, was clearly influenced by the discussions about automatism and creative freedom she had with Paul-Émile Borduas (1905–1960) in the early 1940s. Her sculptures, whether they were assembled from steel, as was *Callooh Callay*, 1967, or moulded from Plexiglas, as was *Of One* (*De une*), 1968–69, seem to defy gravity, giving an impression of movement and weightlessness, no doubt indebted to Sullivan's dance training and her understanding of movement in three-dimensional space. Sullivan's conceptual work, and particularly her walking performances such as *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, brings together body motion and a sculptural sensibility, attuned to the environment in which it unfolds. And her later paintings draw from all the artistic experiments she conducted throughout her career: the *Tondo* paintings from 1980–82 incorporate three-dimensional elements, monochromes from the Homages (Hommages) series made in 2002–03 rely on improvisation and record the gestures the artist makes with her body as she paints, while the Only Red series of 2016 draws from the methods of conceptual art; Sullivan gave herself a simple task that she repeated, with only slight variations from one work to the next, making each with a variety of red paints.
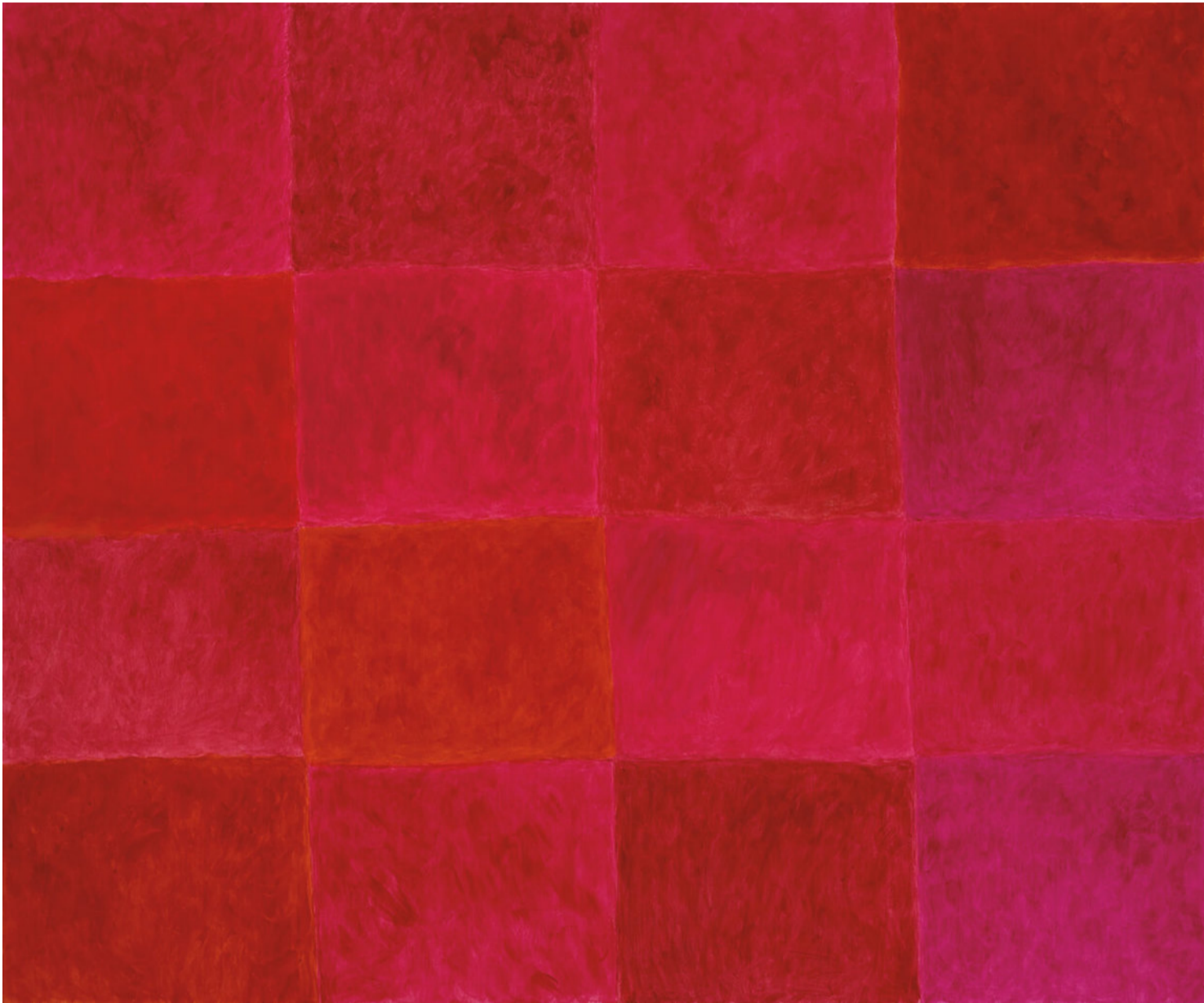
Françoise Sullivan, *Only Red no. 2*, 2016, acrylic on canvas, 152.5 x 183 cm, collection of the artist.

In a few instances, Sullivan's ease in crossing from one medium to another translated into interdisciplinarity; in these cases she made works that do not belong to dance, sculpture, conceptual art, or painting but rather create entirely new relations between them. She and Jeanne Renaud (b. 1928) were indeed at the leading edge of interdisciplinary work when, in the 1948 Ross House recital that featured eight choreographies by Sullivan and Renaud, they brought together dance, music, poetry, and the visual arts in ways that had rarely been seen before.[4] They integrated music by Pierre Mercure, Duke Ellington, and Edith Piaf, with costumes and set designs by Automatiste painter Jean-Paul Mousseau (1927–1991) and Surrealist poetry by *Refus global* signatory Thérèse Renaud (1927–2005), read during the performance by Automatiste poet Claude Gauvreau (1925–1971). In 1979, in a Happening titled *Accumulation* that took place at the Ferrare museum in Italy, Sullivan moved stones that blocked a door and arranged them into a large circle while Paul-André Fortier, Daniel Soulières, Daniel Léveillé, Michèle Febvre, and Ginette Laurin were dancing in it. Laurin performed *Daedalus* (*Dédale*), a choreography first danced by Sullivan at the Ross House recital in 1948. And in 1993, she choreographed *I Speak* (*Je parle*) for a retrospective exhibition titled *Françoise Sullivan* at the Musée national des beaux-arts du Québec, during which Ginette Boutin, clothed in one of Sullivan's *Tondo* paintings, swirled,

with the canvas rising and falling according to the speed of her rotation. As the dancer spun, she called out, "I speak the pine, the fir, the poplar … I speak the path of dawn … I speak the hand of the wind … I speak the night made with the raven …"[5] and so on. These unclassifiable works are all fusions of visual art, dance, and poetry, and they encourage viewers to let go of their expectations of art and its time-honoured disciplinary traditions.
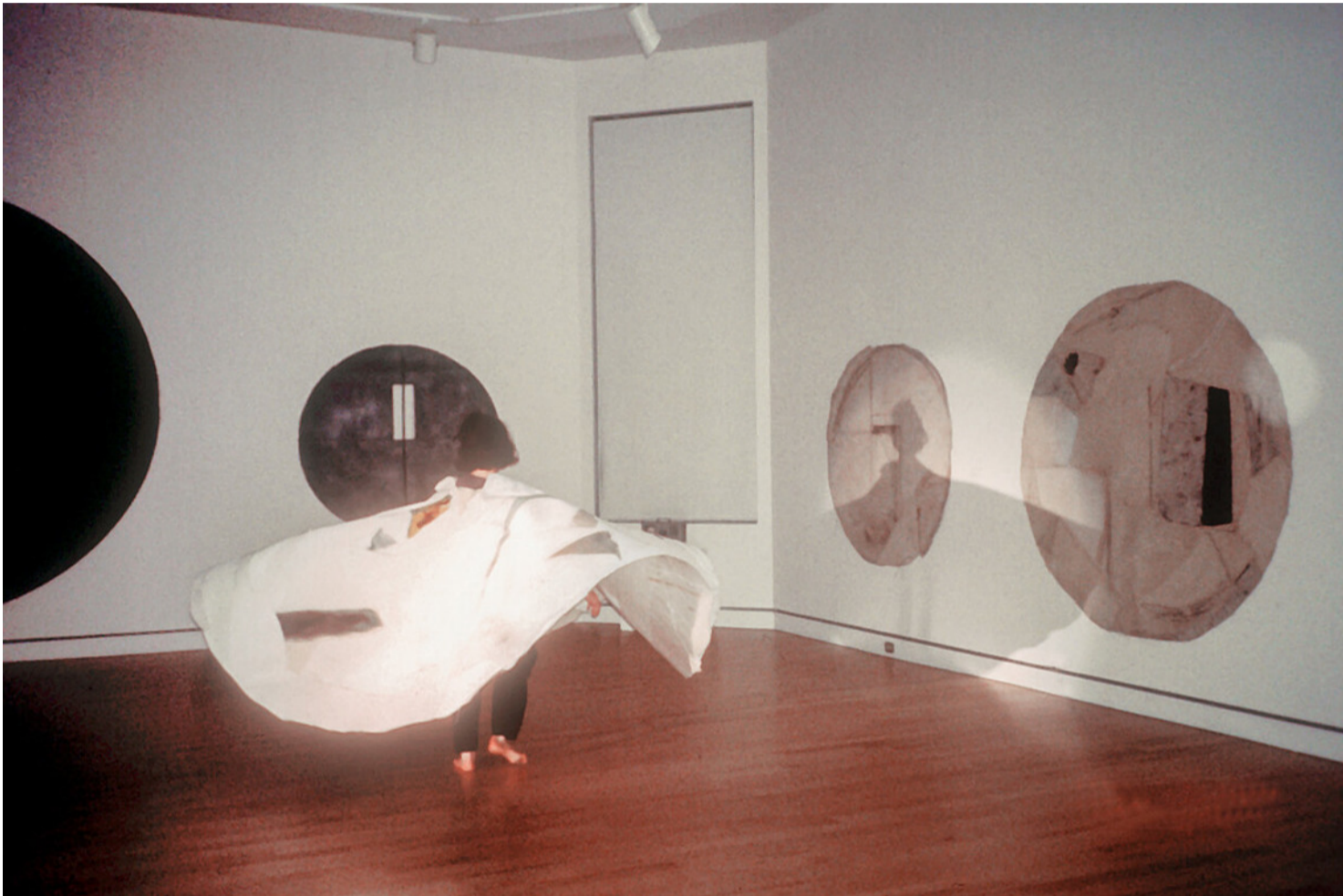
Ginette Boutin performing *En face de moi*, a choreography by Françoise Sullivan, during the *Françoise Sullivan* exhibition at the Musée national des beaux-arts du Québec, Quebec City, in March 1993, photographer unknown. Boutin also performed a similar piece titled *I Speak* (*Je parle*), from 1993, at the Galerie de l'UQAM in 2017.

While art critics did not pay as much attention to these practices as they did to more established genres such as painting, Sullivan's innovative approach to art making and her readiness to cross disciplinary borders has nevertheless influenced a new generation of Canadian artists who gained knowledge about her work through photographic documentation, the texts she wrote, and retrospective exhibitions of her work. Among these are painter Monique Régimbald-Zeiber (b. 1947), who feels a particular kinship with Sullivan's multifarious practice; painter Lise Boisseau (b. 1956), who created a series of ink drawings inspired by Sullivan's choreographies; dancer and visual artist Lise Gagnon (b. 1962), whose video titled *Elegy: The Dance in the Snow* (*Élégie: La danse dans la neige*), 2015, constitutes an homage to Sullivan; and performance and installation artist Luis Jacob (b. 1970), who also revisited Sullivan's *Dance in the Snow* (*Danse dans la neige*), 1948, in a very personal manner in his 2007 multi-channel video installation, *A Dance for Those of Us Whose Hearts Have Turned to Ice*, presented at Documenta 12 in Kassel, Germany.
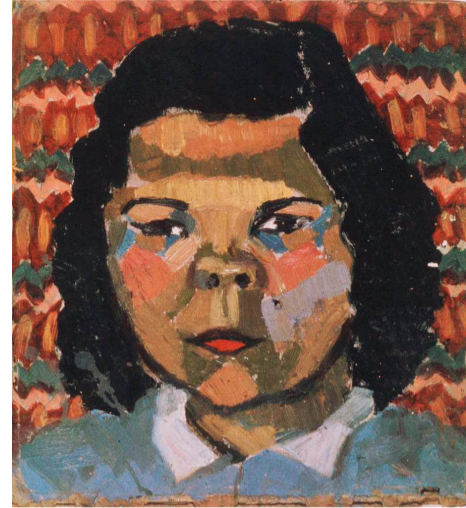
UNLEASHING CREATIVE FORCES

An interest in the art of non-European peoples was prevalent in European and North American artistic circles during the first half of the twentieth century, and it influenced the work of Cubists, Expressionists, Surrealists, and many others. The word "primitivism" was used as a catch-all term for the appropriation by formally trained artists of motifs, techniques, or composition from African, Asian, or other non-European artistic traditions. It implied that these artists tapped into primal energy and emotions, unmediated by modern society or by their own training and culture.

Françoise Sullivan, *Amerindian Head I* (*Tête amérindienne I*), 1941, oil on board, 30 x 28.5 cm, collection of the artist.

Sullivan acquainted herself with this trend while studying at the École des beaux-arts in the early 1940s. Dissatisfied with the academic training she was receiving, she became interested in French modernist painting, in particular that of Pierre Bonnard (1867–1947), Henri Matisse (1869–1954), and the Fauves, who looked to African and Japanese art for inspiration. In some of her earliest paintings, *Amerindian Head I* (*Tête amérindienne I*), 1941, and *Amerindian Head II* (*Tête amérindienne II*), 1941, Sullivan borrowed their coarse brush stroke and unconventional use of colour to depict her subjects in a way that emphasized their Otherness.

LEFT: Lisette Model, *Pearl Primus, New York*, 1943, gelatin silver print, 43.3 x 35.4 cm, National Gallery of Canada, Ottawa. RIGHT: Barbara Morgan, *Martha Graham, Letter to the World (Kick)*, 1940, gelatin silver print, 38.6 x 48.2 cm, National Gallery of Canada, Ottawa.

Automatism, influenced by Freudian conceptions of free association and of the unconscious, was meant to unleash subjectivity and allow artists to reach toward a truer, original self. Sullivan's grasp of theories of the unconscious as they relate to the "primitive" further developed through her contact with Franziska Boas (1902–1988), with whom Sullivan studied dance in New York during the 1940s. Boas organized anthropology seminars for her students, to encourage them to learn more about dance in different cultures. She also introduced them to non-European music as she beat out rhythms on the instruments she had collected from around the world. In this context, Sullivan and her cohort read the writings of Swiss psychiatrist Carl Gustav Jung. Jung was extremely influential in New York artistic circles at that time, in particular for his understanding of archetypes—universal, archaic patterns and images that derive from the collective unconscious. Jungian psychoanalysis marked the production of Abstract Expressionist painters such as Jackson Pollock (1912–1956) and Mark Rothko (1903–1970), as well as that of dancers and choreographers such as Boas, Martha Graham (1894–1991), Pearl Primus (1919–1994), and Merce Cunningham (1919–2009), who in turn became models for Sullivan. As she recalled, "We thought that studying 'primitive people' could help find new things to say as a choreographer."[6]

In Sullivan's dance work, improvisation served the purpose of tapping into the collective unconscious, and choreographies such as *Daedalus* (*Dédale*), 1948, *Hierophany* (*Hiérophanie*), 1978, and *Labyrinth* (*Labyrinthe*), 1981, culminate in dancers frenetically spiralling in a way that echoes ritual dancing. The spiral is an archetype, in Jungian terms. It is a symbol of perpetual return to the origins and transcending of self. It reappears in various media throughout Sullivan's career, sometimes modified into a circle, a coil, a labyrinth, or a cycle. It is most explicitly seen in her spiral Plexiglas sculptures, the circular accumulations of stone she created in Greece in the 1970s, her 1981 print series titled *Labyrinth*, and her round paintings of the Cretan Cycle, 1983–85, populated with mythological figures inspired by her visits to archaeological sites.

Rehearsal of Françoise Sullivan's choreography *Labyrinth* (*Labyrinthe*), 1981, photographer unknown, archive of the artist. *From left*: Daniel Soulières, Daniel Léveillé, and Ginette Laurin.

In her 1948 essay "La danse et l'espoir" ("Dance and Hope"), Sullivan reflects on how the primal energy that ancient and Indigenous cultures valued could give art a new breath and fuel a challenge to established rules, both of the academy and of society. But Sullivan also understood the futility of reproducing expressive forms created by other societies. For her, it seemed necessary to invent new ones, ones capable of channelling creative energy in a way that was intelligible to a contemporary public. As she explained: "It must be clearly understood that the dancer does not choose a type of dance; this is not a question of ethnology, but of contemporary life. Art can only flourish if it grows from problems which concern the age, and is always pushed in the direction of the unknown."[7]

MANIFESTOS AND WRITINGS ABOUT ART

Several artists' manifestos were written in Quebec in the twentieth century.[8] The most famous and controversial is without doubt *Refus global* (*Total Refusal*), launched in Montreal on August 9, 1948. Sixteen artists known as the Automatistes[9] signed the manifesto that completely rejected the social, artistic, and psychological values and norms of Quebec society and proposed that social and individual emancipation could be attained through creativity and openness to the unconscious: "Let those moved by the spirit of this adventure join us. Within a foreseeable future, men will cast off their useless chains. They will realize their full, individual potential according to the unpredictable, necessary order of spontaneity—in splendid anarchy."[10]

Refus global caused an uproar in Quebec society. Paul-Émile Borduas, leader of the Automatistes, lost his teaching job and several of the other signatories left the country to pursue their careers elsewhere. It is now considered a pivotal text that contributed significantly to how Quebec entered cultural and social modernity.

LEFT: The table of contents of the *Refus global* manifesto, 1948. RIGHT: A page from Sullivan's essay "La danse et l'espoir" ("Dance and Hope"), published in *Refus global*, 1948.

Françoise Sullivan did more than sign *Refus global*; she contributed a text to be published with it. "La danse et l'espoir" ("Dance and Hope") explains her conception of modern dance, and her belief that it can inspire personal freedom and awareness of one's environment. Throughout her career, Sullivan published writings that described her work, her influences, and her understanding of the role art could play in contemporary society. In her first, "La peinture féminine" (1943), she discusses recent and contemporary painting by women; in "Je précise" (1978), she reflects on her earlier dance work; in "Salue Zarathoustra" (2001), she insists on the individual nature of the artistic process. She integrated short texts and poems into exhibition catalogues and made others available during exhibitions. Sullivan also spoke at public events. A talk on the subject of conceptual practices she gave at the Université du Québec in April 1975, during which she explained why contemporary artists were then turning away from the making of objects to better focus on thought process, is now considered a key moment in the history of Quebec art.

As art historian Rose-Marie Arbour has pointed out, writing by female artists, particularly those working in non-traditional media, played a crucial role in the early twentieth century.[11] This is because art criticism tended to favour painting, and the work of male artists. Without Sullivan's writings, many of her

ideas and the significance of her earlier works would have been lost. But for Sullivan, writing was not simply a way to document or explain her art practice; it was another way of exploring creativity and communicating.[12]

DOCUMENTING AND RECREATING ARTWORKS

When, in 1947, Françoise Sullivan set out to create an improvised dance cycle based on the seasons, she knew she needed to innovate by documenting it in a new way. Traditional notation systems used for dance choreography were not appropriate for improvisation, and she wanted to leave a record of the ephemeral event that was to occur without an audience.

Summer (*L'été*) was danced at Les Escoumins in the Côte-Nord region of Quebec in the summer of 1947. It was captured by Sullivan's mother with a 16mm camera, a technology that had been around since the mid-1920s but had not yet made its way into the art world in a substantial way.[13] *Dance in the Snow* (*Danse dans la neige*) was performed in February 1948 outside the town of Otterburn Park, southeast of Montreal. Sullivan had arranged with Jean-Paul Riopelle (1923–2002) to film the event, using the Sullivan family camera. It was only by chance that Maurice Perron (1924–1999) happened to be there. Perron had studied at the École du meuble with Riopelle and was part of the Automatiste group, whose members he photographed frequently as they enjoyed social events or worked in their studios.

Françoise Sullivan, *Dance in the Snow* (*Danse dans la neige*), 1948, image from the album *Danse dans la neige*, published by Françoise Sullivan in fifty copies, S.l. Images Ouareau (1977).

Standing shoulder to shoulder with Riopelle, he took stills of the dance. Unfortunately, the film reels shot by Sullivan's mother and by Riopelle have been lost. Perron's beautiful photographs remain the only record.

Nearly thirty years later, Sullivan chose seventeen images shot by Perron in 1948 to represent *Dance in the Snow* in a 1978 solo exhibition at the Musée d'art contemporain de Montréal and for a limited-edition loose-leaf portfolio published for the occasion. Aware of how documentation can influence reception and the historical understanding of art, she selected the pictures for how they synthesized the energy and flow of the dance, arranging them to reflect the sequence of movements as they had occurred. Perron exhibited the photographs several times, changing their order and adding more original
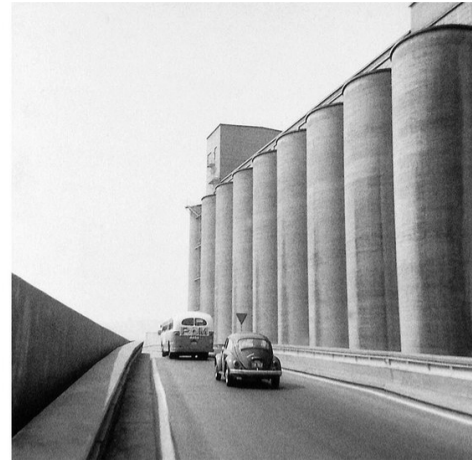
stills to the series. This difference in how Sullivan and Perron presented the photographs highlights the double role that the images play, as documentation of Sullivan's performance and as artworks in their own right.

Following this early experiment, Sullivan made it a habit to record her work. She documented her point of view with a camera as she crossed the city in a performance titled *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, and, when she didn't do it herself, she asked friends to film and take pictures of her 1970s Happenings that resulted in accumulations of stone and other found materials. The stills were later exhibited, and some found their way into museum

LEFT: Françoise Sullivan, *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, gelatin silver print, 26.6 x 26.6 cm, Montreal Museum of Fine Arts. This series includes thirty-two photographs of various sights encountered by the artist during her walk and a map of her trajectory. RIGHT: Françoise Sullivan, *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970, gelatin silver print, 26.6 x 26.6 cm, Montreal Museum of Fine Arts.

collections. The artist's careful selection of the documents to be shown allowed her to control her image herself and manage, to a certain degree, how her works would be received by critics and by the public. In the second half of the twentieth century, many Canadian artists, such as Tanya Mars (b. 1948), Istvan Kantor (b. 1949), and Johanna Householder (b. 1949), experimenting with time-based or conceptual art practices, took up the same habit.

The documentation of Sullivan's performances is of critical importance to her body of work as a whole, since it often constituted the only experience the public could have of a piece, and sometimes generated subsequent artworks. The photographs taken in 1973, for example, to record *Walk among Oil Refineries* (*Promenade parmi les raffineries de pétrole*), found their way a year later into a 1974 photomontage titled *Encounter with Archaic Apollo* (*Rencontre avec Apollon archaïque*). But the clearest case in point is *The Seasons of Sullivan* (*Les saisons Sullivan*), 2007, a film with four parts accompanied by a limited-edition photographic portfolio.[14] The project, initiated by Louise Déry, director of the Galerie de l'UQAM, was meant to complete and give a second life to Sullivan's ambitious 1947–48 dance cycle. Sullivan had performed summer and winter, but the planned improvisations on the themes of fall and spring never occurred. Sixty years later, working from memory and from Perron's photographs, she choreographed all four dances and hired dancers to perform them. These were in turn photographed by Marion Landry (b. 1974) and documented in four short films, co-directed by painter and videographer Mario Côté (b. 1954) and Sullivan, that are also artworks in their own rights.[15]

Françoise Sullivan, *Les Saisons Sullivan*, details of spring, summer, and autumn, 1947–2007, four choreographies and four drawings by Françoise Sullivan, sixty-seven digital black and white prints by Marion Landry, each: 30.5 x 30.5 cm. Interpretations by Andrée-Maude Côté (spring), Annik Hamel (summer), Louise Bédard (autumn), and Ginette Boutin (winter).

If some spontaneity was necessarily lost in the 2007 recreation, what was truly important for Sullivan was that the spirit of the piece, the relationship between the dancer and her environment, be as close as possible to the original.[16] The preservation through film of Sullivan's dance work is an ongoing project. In 2008 Mario Côté recreated *Daedalus* (*Dédale*), 1948, and, in 2015 *Black and Tan*, 1948,[17] interpreted by Ginette Boutin. The reactualizations of the two choreographies created and performed by Sullivan in 1948 in the recital she organized with Jeanne Renaud at Ross House were based on photographs, choreographic notes, and discussions with Sullivan, who worked with the dancers.

If, through filmed re-enactment, these works can now be appreciated, *Dance in the Snow* was given a new lease on life when Luis Jacob (b. 1970) appropriated it in 2007 as the inspiration for a multi-channel video installation. *A Dance for Those of Us Whose Hearts Have Turned to Ice* pays homage to the seminal 1948 performance in a way that also allows it to speak to gender, cultural diversity, and other artistic concerns that are crucial to many artists of Jacob's generation.

Luis Jacob, *A Dance for Those of Us Whose Hearts Have Turned to Ice, Based on the Choreography of Françoise Sullivan and the Sculpture of Barbara Hepworth (with Sign-Language Supplement)*, 2007, three-channel video installation, 426 x 365 x 240 cm. Installation view at Documenta 12, Museum Fridericianum, Kassel, Germany.

STYLE & TECHNIQUE

Françoise Sullivan achieved recognition as a dancer, sculptor, conceptual artist, performance artist, and painter. She pursued formal training in most of these areas but also continued throughout her career to develop her practice in response to encounters with important artists of her day, and also through her travels and friendships. Her openness to new ideas and her willingness to experiment have helped make Sullivan one of the most enduring and innovative artists working in Canada.

DANCE

Françoise Sullivan started taking classical dance lessons at the age of eight. Her teacher, Gérald Crevier (1912–1993), encouraged her, along with his other most talented pupils, by taking them to see the Ballets Russes when the troupe stopped in Montreal during its North American tours. During these early years, Sullivan and her friends lived and breathed dance, regularly putting together recitals for the neighbourhood children.

Sullivan attended the École des beaux-arts in Montreal from 1940 to 1945, focusing on painting. In spite of her success at the École, she temporarily put painting aside

LEFT: Françoise Sullivan, Gérald Crevier, and Marie-Paule Crevier, 1940, photographer unknown, Dance Collection Danse Archive, Toronto. RIGHT: *Shefler's Springtime Revue* at His Majesty's Theatre in Montreal, April 27, 1934, photograph by Ashton and Doucet, Dance Collection Danse Archive, Toronto. Sullivan is second from the left.

after graduating, and she decided to concentrate on dance. She had become familiar with modern themes and techniques in art through her encounters with painters such as Paul-Émile Borduas (1905–1960), Alfred Pellan (1906–1988), and Fernand Léger (1881–1955). Now she sought to transfer what she had learned into movement, drawing in particular from the discussions she had had with the Automatiste group about overcoming the gap between mind and body and expressing feelings in a way that was as direct, as unmediated as possible. But there were no established modern dance schools or troupes in Quebec at that time, and in 1945 Sullivan moved to New York to follow her passion.[1]

There she took classes from several prominent dancers, including Hanya Holm (1893–1992), Martha Graham (1894–1991), Pearl Primus (1919–1994), and La Meri (1899–1988), and the choreographer Louis Horst (1884–1964). But her most important mentor was Franziska Boas (1902–1988). Boas favoured improvisation as a pedagogical tool; she would pick up a drum or other exotic instrument from her vast collection to mark rhythms and encourage her students to move spontaneously. This approach, diametrically opposed to classical training, was designed to free the body and allow it to follow its own impulses. Sullivan studied with Boas for two years and became a charter member of the groundbreaking, if short-lived, interracial company, the Boas Dance Group (1945-46).

After Sullivan returned to Montreal, she and her friend Jeanne Renaud (b. 1928) performed their first modern dance recital in 1948. It included *Daedalus* (*Dédale*), *Black and Tan*, and *Duality* (*Dualité*), works in which the dancers shunned classical dance movements and explored simple expressive gestures born out of improvisation exercises. Sullivan soon made a name for herself as an innovative and prolific choreographer, and in the 1950s she

benefited from the early days of television by creating choreographies for *Concert Hour* (*L'heure du concert*), a classical music television program that aired in English on CBC Television and in French on Radio-Canada from 1954 to 1958.

LEFT: Françoise Sullivan and Jeanne Renaud in *Duality* (*Dualité*), 1948, photograph by Arthur Renaud, Bibliothèque de la danse Vincent-Warren, Montreal. RIGHT: Françoise Sullivan in the CBC production of Monteverdi's *Le Combat*, featuring a choreography by Sullivan, 1953, photographer unknown.

Sullivan's best-known dance project remains *Dance in the Snow* (*Danse dans la neige*), created in February 1948 outside the town of Otterburn Park, southeast of Montreal. It was planned as a component of a cycle representing the four seasons. In each segment of the overall project, Sullivan intended to improvise a dance in nature, interacting with the elements. The first of the four, *Summer* (*L'été*), was danced in June 1947 on a beach strewn with pink granite boulders that reached into the sea at Les Escoumins in the Côte-Nord region of Quebec. In a bright red bathing suit, Sullivan jumped from rock to rock, let herself be animated by the wind, and finally disappeared over the hills. The winter dance, *Dance in the Snow*, was a dialogue with snow, performed in silence except for the crunching of Sullivan's steps on the brittle surface. Spring was meant to be danced in the morning rain in Old Montreal, and fall in a forest among fallen leaves, but these seasons were not realized at the time.[2] Scheduling was tricky, always dependent on favourable weather, and Sullivan had begun to turn her attention to new projects.

Throughout her later career, Sullivan continued to dance and choreograph when opportunities arose, and she had a strong impact on a new generation of dancers and choreographers, including Paul-André Fortier (b. 1948), Robin Poitras (dates unavailable), Daniel Léveillé (b. 1952), Manon Levac (b. 1958), and Ginette Laurin (b. 1955). Her practice was always marked by improvisational techniques, sweeping and unrestricted gestures, and the use of the whole body, including the face, to express emotions.

LEFT: Ginette Boutin in *Black and Tan*, 1992, a choreography by Françoise Sullivan, photographer unknown. RIGHT: Françoise Sullivan, *I Speak* (*Je parle*), 1993, choreography, text, and painted tondo, performed by Ginette Boutin during the opening of the exhibition *Françoise Sullivan: Trajectoires resplendissantes*, January 10, 2017, at Galerie de l'UQAM, photograph by Isadora Chicoine-Marinier.

Dance was arguably the medium in which the Automatiste movement was most fulfilled, by breaking the duality between mind and body and giving free rein to raw energy. As Sullivan explained in "La danse et l'espoir" ("Dance and Hope"), the 1948 essay that was included in the *Refus global* (*Total Refusal*) manifesto, "The dancer must liberate the energies of his body…. He can do so by putting himself in a state of receptivity similar to that of a medium."[3]
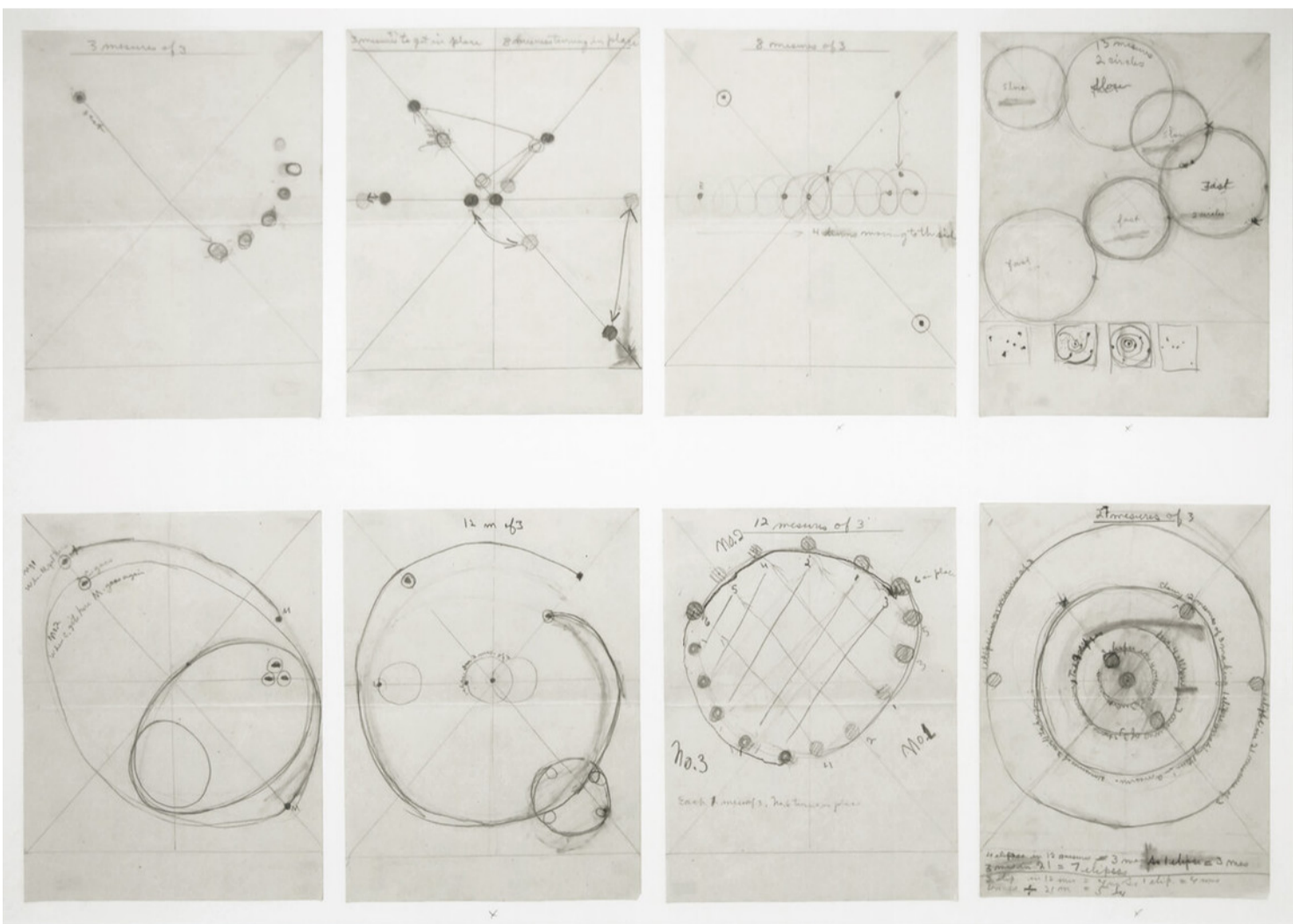
Françoise Sullivan, *Notations of a Choreography* (*Notations d'une chorégraphie*), 1948, eight sketches on paper, each: 64 x 83.4 cm, collection of the artist.

SCULPTURE

Françoise Sullivan began sculpting because it afforded her the opportunity to work in close proximity to her children. She and husband Paterson Ewen (1925–2002) had their first son in 1950, and three more boys followed over the decade. Sullivan set up a studio in the family's garage in 1959, and started experimenting with clay and metal.

Sullivan's friend Jeanne Renaud (b. 1928), a dancer and choreographer, often asked avant-garde artists to design sets for her recitals. One day Sullivan accompanied Renaud on a visit to sculptor Armand Vaillancourt's (b. 1929) studio. Sullivan was immediately fascinated by the large sculptures and heaps of metal scraps crowding the workplace. At that first meeting, Vaillancourt took a few minutes to give her a demonstration of how he worked. He showed her the rudiments of arc welding and how to cut metal with a blowtorch. He then placed a welding helmet on her head, inviting her to experiment. While Renaud and Vaillancourt discussed their collaboration, Sullivan managed to produce two small works.[4] In 1960 she registered as a part-time student at the École des beaux-arts to learn more, and took a sculpture course from Louis Archambault (1915–2003), a Quebec artist influenced by Surrealism. To further hone her skills, Sullivan took welding lessons designed for plumbers and construction workers at the École des métiers in Lachine.

LEFT: Françoise Sullivan, *Sculpture to See Through no. 5* (*Sculpture pour voir au travers no. 5*), 1965, painted steel, height: 163 cm, collection of the artist. RIGHT: Françoise Sullivan, *The Progress of Cruelty* (*Le progrès de la cruauté*), 1964, steel, 131.5 x 67 x 45.5 cm, Montreal Museum of Fine Arts.

Sullivan liked the corporeality of sculpture, which reminded her of dance: "Sculpture, for me, was a physical thing. It followed the Automatiste thought."[5] And her first efforts highlight the physical engagement sculpture relies on, as well as the materiality of the medium: she folded metal shapes and welded them together, leaving the joints visible. In *Concentric Fall* (*Chute concentrique*), 1962, and in *The Progress of Cruelty* (*Le progrès de la cruauté*), 1964, for example, she managed to preserve the rawness of metal while making the industrial material look surprisingly light and infused with energy. The effect results from the interplay between matter and negative space, and the contrast between stability and asymmetry, showing a keen understanding of three-dimensional space on the part of the artist. Even after 1964, when Sullivan started painting sculptures such as *Callooh Callay*, 1967, and *Aeris Ludus*, 1967, in bright colours, the process of cutting, bending, and assembling continued to show through.

Through the 1960s Sullivan created large-scale installations that served as dynamic sets for dance works by Jeanne Renaud and Françoise Riopelle (b. 1927). In 1965, for *Curtain* (*Rideau*), choreographed by Renaud, Sullivan conceived a screen of suspended metal pieces that dancers knocked against each other to create a soundscape. In 1967, for the set for *Centre-Momentum* (*Centre-Élan*) by Le Groupe de la Place Royale, Quebec's first modern dance troupe that was under the artistic direction of Renaud, Sullivan ingeniously integrated tires on which the dancers climbed and swung.
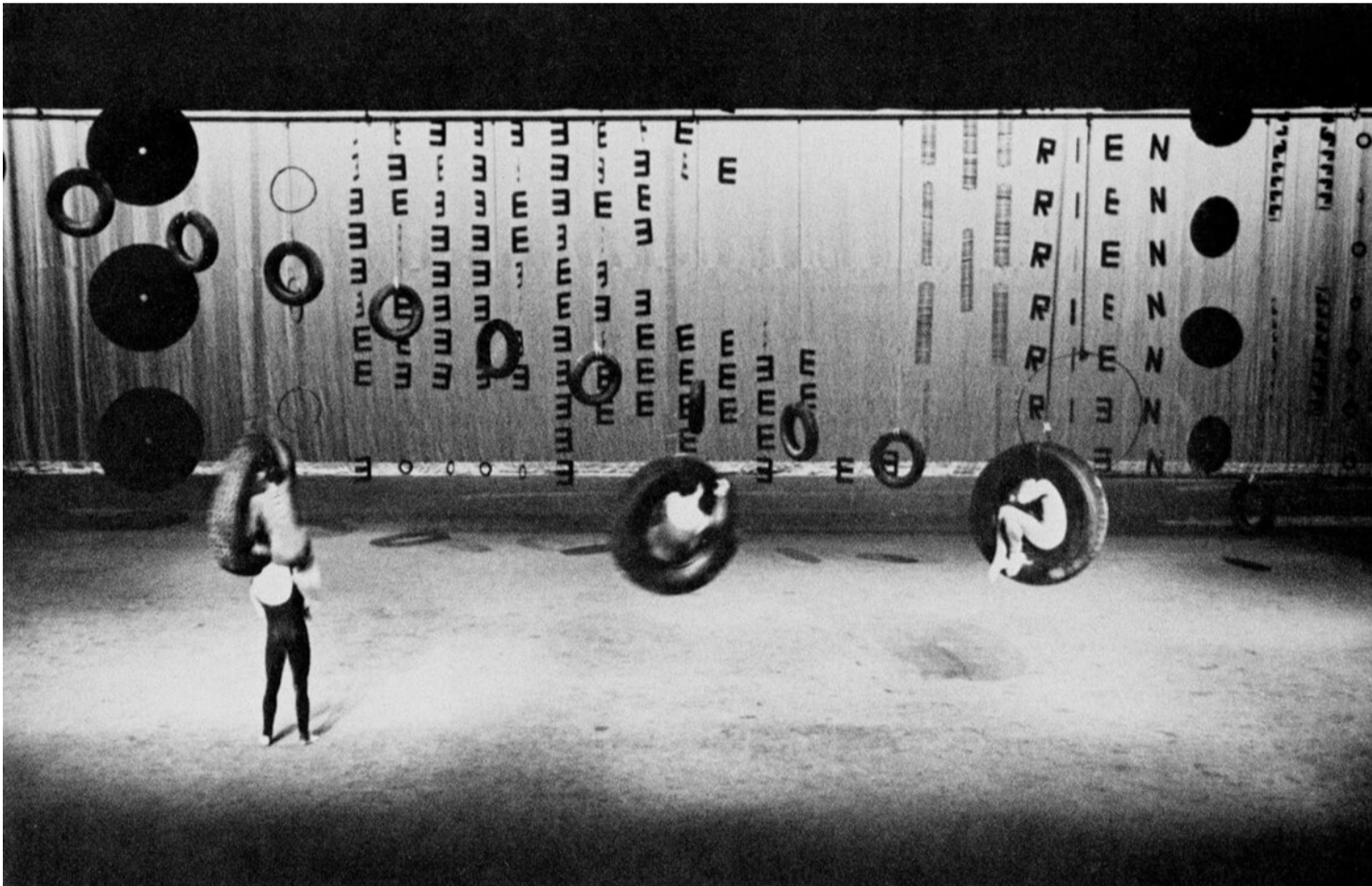
Rien, 1966, stage design for the choreography *Centre-Momentum* (*Centre-Élan*) by Jeanne Renaud and Peter Boneham, Théâtre Maisonneuve, Montreal, archive of the artist.

By the mid-1960s malleable synthetic materials such as Plexiglas afforded a range of new possibilities for creators. The move to plastic, increasingly used to make furniture, toys, and household goods, seemed natural for Sullivan, who wanted to integrate the art objects she created into the everyday. As she explained, "Sculpture is the concrete and rigorous expression of my evolving grasp of the atmosphere and tone of our time."[6]

Working with plastic required a whole new set of techniques. Sullivan had heard that the owner of Hickey Plastics, a company specializing in the production of plastic housewares and gift items, appreciated art. She contacted him and was soon allowed on the factory floor, where she observed employees crafting their products and started to experiment with materials and tools, getting tips from the workers she rubbed shoulders with.
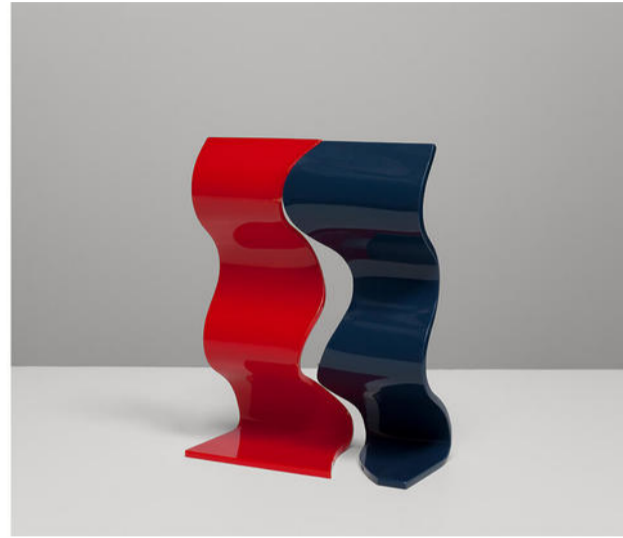
LEFT: Françoise Sullivan, *Untitled (Colourful Wave)* (*Sans titre [Onde colorée]*), c. 1966–67, acrylic, each piece: 23 x 4 x 14 cm, collection of the artist. RIGHT: Françoise Sullivan, *Untitled*, 1968, Plexiglas, 30.6 x 23.4 x 11 cm, photograph by Richard-Max Tremblay, Musée d'art contemporain de Montréal.

While her first untitled Plexiglas sculptures made use of vibrant colours, with works such as *Of One* (*De une*), 1968–69, Sullivan soon moved to translucent plastics that could best evoke weightlessness. Surprisingly, Sullivan's use of industrial materials and processes never eradicated a sense of the human touch. The sensuality that characterized her dance performances was always present in the shapes and the dynamism of her sculptures.

CONCEPTUAL AND PERFORMANCE ART

The 1970s was a period of experimentation for Françoise Sullivan, as for many artists of her generation. One of the preoccupations they shared was the commodification of art and what they considered to be its senseless accumulation in institutions. As Sullivan explained in 1973, "I have in my heart a great love for art, but I am uncomfortable when I say that word. The artist devotes his life to doing a job that is becoming impossible. Our world is saturated with art objects. What should he do then?"[7] Reading Hal Foster (b. 1955) and others, it seemed to Sullivan that the art world was falling apart.

Sullivan defined conceptual art as a "mental approach on the part of the artist." For her, "the means and materials by which [artists] concretize this approach [are] of secondary importance. This attitude gives priority to attitude over achievement."[8] This experimental position gave her the latitude to freely explore photography, photomontage, writing, and performance art. She also showed personal mementoes and notebooks from a recent trip to Italy, as well as her bodily fluids, at Galerie III in Montreal in 1973, in an exhibition simply titled *Françoise Sullivan*.[9] In her work in all these media, she highlighted the poetry that traverses everyday life, the blurring of the lines between art, life, and dream, and the ways archetypes and myths still find echoes in modern concerns. She did this most vividly with her use of archetypal forms, such as the circle in her performance work, and with her integration of figures from Greek mythology in her photomontages.

Some of Sullivan's best-known works from the period are performances. They belong to what Allan Kaprow (1927–2006), a pioneer in establishing the concepts of performance art, had described in the early 1960s as Happenings, art events that did not fit in the established traditions of visual arts, theatre, or dance but nevertheless allowed artists to experiment with body motion, sounds, the environment, and written and spoken texts, as well as to interact with other performers or the public. Sullivan's first performances consist of loosely scripted walks that were documented photographically. In 1970 she walked from the Musée d'art contemporain de Montréal to the Musée des beaux-arts de Montréal. As she strolled she took pictures of what she saw. In 1973 she had herself photographed as she explored an industrial park populated with oil refineries in Montreal's east end. In 1976 she created a guided walk for the public through Montreal's cultural past, involving exhibition cases and panels she had placed on the sidewalks. And in 1979 she produced *Choreography for Five Dancers and Five Automobiles* (*Chorégraphie pour cinq danseuses et cinq automobiles*), a piece to be walked and danced, and during which five performers and five automobiles interacted in Old Montreal.

LEFT: Françoise Sullivan during the performance *Walk among the Oil Refineries* (*Promenade parmi les raffineries de pétrole*), 1973, photograph by Alex Neumann. RIGHT: Françoise Sullivan, *Choreography for Five Dancers and Five Automobiles* (*Chorégraphie pour cinq danseuses et cinq automobiles*), performed in Old Montreal in 1979, photograph by David Moore, archive of the artist.

Around 1971, inspired by a dream of being shut out of her own home, Sullivan began to photograph doors and windows in condemned buildings. While in Italy and Greece, she created photomontages of suburban houses and phone booths filled with large stones. During a trip to Ireland, Sullivan embarked on a series of intensely physical performances in which she painstakingly moved stones of different sizes to block and unblock doors and windows (*Blocked and Unblocked Window* [*Fenêtre bloquée et débloquée*], 1978). This was a reference to a social history in Ireland, when British lords applied a housing tax on a home's number of apertures and the Irish resisted by blocking their windows and doors. In 1979, in a Happening titled *Accumulation* that took place at the Ferrare museum in Italy, she cleared a doorway by removing the stones that blocked it, arranging them into a large circle in an open space. Meanwhile, inside the museum, a young woman was dancing *Daedalus*

(*Dédale*), Sullivan's choreography from 1948. She also made works that integrated the ruins at Delphi, in Greece, using them as a material more than as a backdrop: for example, in *Shadow* (*Ombre*), 1979, she had herself photographed by David Moore (b. 1943) as she walked through them, creating shadows with her body on the wide expanses of stones.

The same ideas recur in many of these works in a variety of mediums, and the line between performance and documentation blurs. At this point in her career, the medium was secondary for Sullivan: "What really counted was the idea."[10]

LEFT: *Handprints* (*Empreintes*), 2015, instruction of Paul-André Fortier performed by Françoise Sullivan during the opening of the exhibition *do it Montreal*, Galerie de l'UQAM, January 12, 2016, Montreal, photograph by David Ospina. RIGHT: *Handprints* (*Empreintes*), 2015, instruction of Paul-André Fortier performed by Françoise Sullivan during the opening of the exhibition *do it Montreal*, Galerie de l'UQAM, January 12, 2016, Montreal, photograph by L-P Côté.

PAINTING

As a child Françoise Sullivan loved painting and regarded it as "the greatest of all the arts."[11] That is why she chose to study painting when she enrolled at the École des beaux-arts in 1940, but her academic training left her wanting more. She was attracted to the European modernist works she saw in books and at exhibitions, and she integrated broad brush strokes and a non-naturalistic palette reminiscent of the work of Henri Matisse (1869–1954), André Derain (1880–1954), and others into early paintings such as *Amerindian Head I* (*Tête amérindienne I*), 1941, and *Portrait of a Woman* (*Portrait de femme*), about 1945. Her meeting with Paul-Émile Borduas and the other artists who would become the Automatistes also had an important impact on her work. She never considered herself an Automatiste painter, however: "I never managed to make Automatiste paintings. But I could do it with dance."[12] She decided to pursue dance while she was young, hoping she would return to painting one day.

Sullivan did not pick up her brushes again until the late 1970s. The art world was then focused on new types of practices, such as performance and installation art, which Sullivan had been exploring for a decade. Going against the current, she returned to her first love. "I chose to work in painting, with its traditional materials, as a means of resistance, because this is the medium that had been most denigrated over the past thirty years."[13]
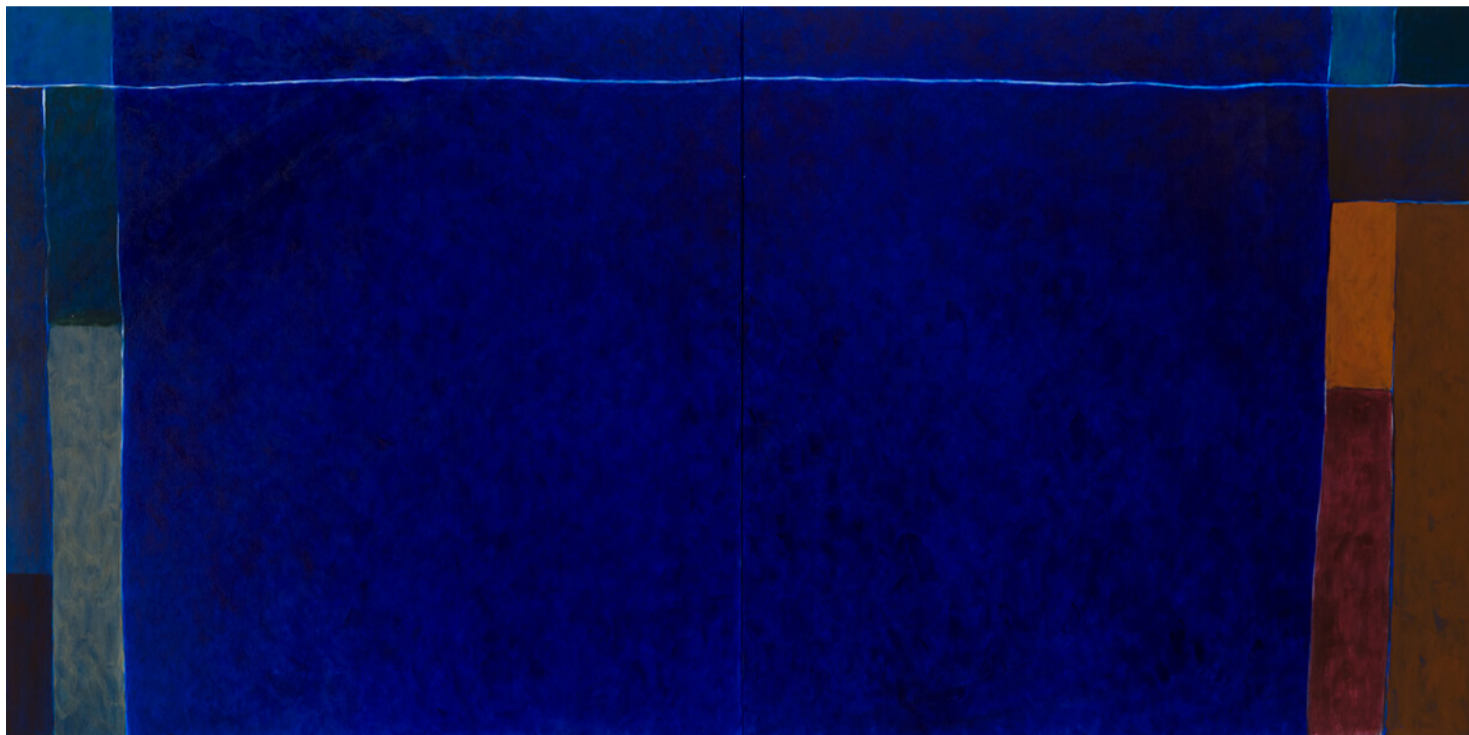
Françoise Sullivan, *Blue Bloom*, 2016, acrylic on canvas (diptych), 122 x 244 cm, collection of the artist.

Sullivan's mature paintings bear the traces of her experience as a dancer, sculptor, and performance artist. Organized in series, they highlight the specific artistic issues Sullivan was working through at the time. The Tondo Cycle, 1980–82, for example, consists of large circular canvases. By being visibly cut up and reassembled, they emphasize the human labour needed to make them. The Cretan Cycle (Cycle crétois), 1983–85, by its use of imaginary figures with mythological overtones, reflects Sullivan's ongoing interest in myth and archetypes.

From the early 1990s, Sullivan's painting gradually moved toward abstraction. Series such as Reds (Rouges), 1997–2016, Homages (Hommages), 2002–03, and Oceanic Series (Série océane), 2005–06, present monochromatic surfaces that are animated by slight variations in hue and brush stroke, creating a pulsating effect. In the series Edge, 2007; Games (Jeux), 2013–15; Proportio, 2015; and Bloom, 2015–16, interior subdivisions and relations between asymmetrical fields create visual tension and drama while preserving a fragile harmony. Sullivan approached the series Only Red, 2016, in much the way she created conceptual art: she gave herself a simple task, making paintings from a selection of reds, and developed it through repetition.
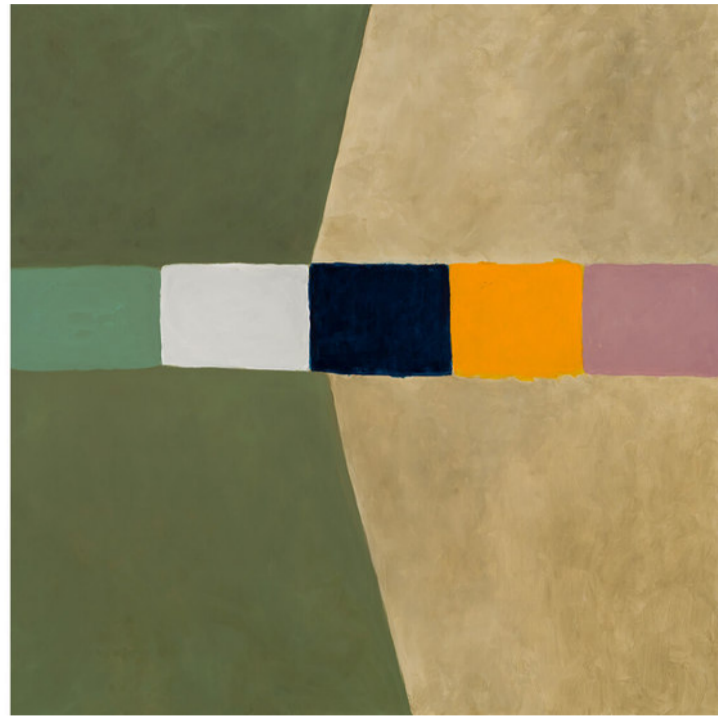
LEFT: Françoise Sullivan, *Proportio-8 b*, 2015, acrylic on canvas, 91.5 x 91.5 cm, collection of the artist. RIGHT: Françoise Sullivan, *Proportio-7*, 2015, acrylic on canvas, 152.5 x 152.5 cm, private collection.

Sullivan's mastery of colour is remarkable. Her works in subtle *camaïeu*, or those constructed from strident, idiosyncratic juxtapositions of colour fields, appear to glow from within. For Sullivan, colour is pure emotion, meant to resonate on a primal level. "I would like," she explains, "to recover the vibration that occurs in the instant when life is felt intensely, and provoke this sensation of the self in a present and ephemeral moment."[14] This effect is reinforced by Sullivan's expressive brush strokes and her predilection for large-format paintings that create an immersive viewing experience.

The greatest challenge that painters face with abstraction is to continuously renew their work and create engaging surfaces without the help of recognizable motifs. For Sullivan this means working through improvisation. She never paints from sketches, but rather tries to generate a dialogue between herself and the work. As she puts it, "The true satisfaction of art is found at the level of experience. The work is constructed as it is being made, in dialogue between the artist and the painting, between the brush stroke and the form that emerges from the process."[15] With her dance training, Sullivan is probably more aware than most other painters of the effect of her movement, at once spontaneous and controlled, as she creates. This is one of the unique characteristics of her paintings and an important source of their energy.

Françoise Sullivan, *Proportio-5*, 2015, acrylic on canvas (diptych), 152.5 x 305 cm, collection of the artist.

WHERE TO SEE

Françoise Sullivan's works can be found in numerous public and private collections across Canada. The largest public collections of her work are in the Art Gallery of Ontario in Toronto, the Musée national des beaux-arts du Québec, the Musée d'art contemporain de Montréal, and the Montreal Museum of Fine Arts. Additionally, the Galerie de l'UQAM in Montreal often exhibits the artist's work, as does Galerie Simon Blais, by which she is represented. Archival and documentary images of her early performances can be found at the Dance Collection Danse Archive in Toronto, as well as at the Vincent-Warren archives in Montreal, among others. Note that the works listed below may not always be on view.

ART GALLERY OF ONTARIO

317 Dundas Street West
Toronto, Ontario, Canada
1-877-225-4246 or 416-979-6648
ago.net

Françoise Sullivan, *Jean-Paul
(no. 4)*, **from the series Homages,
2002–03**
Acrylic on canvas
244.3 x 198.5 cm

BEAVERBROOK ART GALLERY

703 Queen Street
Fredericton, New Brunswick, Canada
506-458-2028
beaverbrookartgallery.org

Françoise Sullivan, *Cretan Cycle
2, no. 2* (*Cycle crétois 2, no. 2*),
1985
Acrylic on canvas
161 x 184 cm

Françoise Sullivan, *Cretan Cycle
2, no. 3* (*Cycle crétois 2, no. 3*)
Acrylic on canvas
150 x 183 cm

MONTREAL MUSEUM OF FINE ARTS

1380 Sherbrooke Street West
Montreal, Quebec, Canada
514-285-2000
mbam.qc.ca

Françoise Sullivan, *The Progress of Cruelty* (*Le progrès de la cruauté*), 1964
Steel
131.5 x 67 x 45.5 cm

Françoise Sullivan, *Walk between the Museum of Contemporary Art and the Museum of Fine Arts* (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970
Thirty-two gelatin silver prints and a map
26.6 x 26.6 cm (each)

Françoise Sullivan, *Encounter with Archaic Apollo* (*Rencontre avec Apollon archaïque*), 1974
Thirteen photomontages on gelatin silver print
15.5 x 22.9 cm (each)
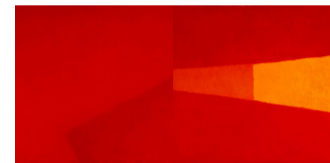
Françoise Sullivan, *Reds* (*Rouges*), 2009–10
Acrylic on canvas
198.4 x 396 cm

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 Saint Catherine Street West
Montreal, Quebec, Canada
514-847-6226
macm.org/en

Françoise Sullivan, *Fall in Red* (*Chute en rouge*), 1966
Painted steel
210.5 x 127 x 52 cm

Françoise Sullivan, *Untitled*, 1968
Plexiglas
30.6 x 23.4 x 11 cm

Françoise Sullivan, *Spiral*, 1969
Plexiglas
65.5 x 31 x 35.4 cm

MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

179 Grande Allée West
Quebec City, Quebec, Canada
(418) 643-2150
mnbaq.org

Françoise Sullivan, Concentric Fall (Chute concentrique), 1962
Steel
32.5 x 104 x 24 cm

Françoise Sullivan, Of One (De une), 1968–69
Plexiglas
243.8 x 73.7 cm
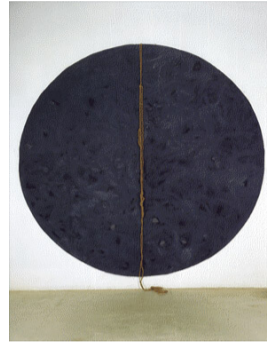
Françoise Sullivan, Tondo VIII, 1980
Acrylic on canvas and rope
287 x 298 cm

Françoise Sullivan, Cretan Cycle no. 13 (Cycle crétois n° 13), 1984
Acrylic and collage on canvas
201 x 242 cm

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
1-800-319-2787 or 613-990-1985
gallery.ca

Françoise Sullivan, Labyrinth (Labyrinthe), 1981
Serigraph on wove paper, third edition
50 x 65.5 cm

UNIVERSITY OF REGINA

3737 Wascana Parkway
Regina, Saskatchewan, Canada
(306) 585-4111
uregina.ca

Françoise Sullivan, *Callooh Callay*, 1967
Painted steel
284.5 x 122 x 91 cm

UNIVERSITÉ DU QUEBEC À MONTRÉAL

Pavillon Président-Kennedy
201 President Kennedy Avenue
Montreal, Quebec, Canada
(514) 987-3000
carte.uqam.ca/pavillon-pk
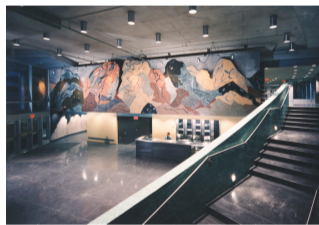
Françoise Sullivan, *Mountain (Montagne)*, 1997
Three murals and four benches made of granite

NOTES

BIOGRAPHY

1. Sullivan had met Pierre Gauvreau earlier, when she was fifteen, along with Bruno Cormier. She considered them her first significant intellectual encounter.

2. Françoise Sullivan quoted in Patricia Smart, *Les Femmes du Refus global* (Montreal: Boréal, 1998), 70. "Il s'agissait de rompre avec les valeurs sociales. Nous voulions bouleverser les règles établies […] Il fallait porter un grand coup à notre société réactionnaire."

3. Although Claude Gauvreau had used the word "automatism" in articles he published in 1946 and 1947, it is Tancrède Marsil Jr. who is credited with coining the term in an article titled "Les Automatistes: L'école Borduas," published in the Université de Montréal student newspaper *Le Quartier Latin*, February 28, 1947, 4.

4. Françoise Sullivan, "La peinture féminine," *Le Quartier Latin*, December 17, 1943, viii.

5. German dancer and choreographer Elizabeth Leese moved to Montreal in 1944, where she opened Quebec's first modern ballet studio. From 1945 to 1957 the Elizabeth Leese Ballet performed in Montreal and across Canada.

6. She had originally tried to interest Pierre Matisse in presenting the works of her Montreal friends at his gallery, without success.

7. In the nineteenth century, Quebecois cultural survival (*survivance*) in the face of first British and later American domination was seen as dependent on three factors: religion (Catholicism), language (French), and social institutions (many of them controlled by the Catholic Church in various guises).

8. The Supreme Court of Canada struck down Quebec's *Loi du cadenas* in 1957, declaring it to be an unconstitutional infringement on federal control of the Criminal Code.

9. When Bourduas was dismissed from his position at the École du meuble following the publication of the *Refus global* in 1948, Gauvreau's letter to the editor of *Le Devoir* explicitly criticized the way a public institution acted in deference to Catholic ideology. The paper's published editorial response is telling: though the editorial acknowledged that the school was not "technically" denominational, it argued that the assumed Catholicism of the faculty and students created an expectation of "Christian morality." Claude Gauvreau, "Le renvoi de M. Borduas," *Le Devoir*, September 28, 1948, 5, included in Claude Gauvreau, *Écrits sur l'art*, ed. Gilles Lapointe and Philippe Brosseau (Montreal: Hexagone, 1996), 134–38.

10. Sullivan taught at Montreal's Ross House from 1947 to 1949.

11. At the time, there was no tradition of modern dance criticism in Quebec. The piece received deserved recognition forty years later, in 1988, when the Musée d'art contemporain de Montréal hosted a dance recital featuring the reconstructed choreographic works by Sullivan and Renaud, performed by dancers Louise Bédard and Ginette Boutin.

12. Françoise Sullivan, "Dance and Hope" in Paul-Émile Borduas et al., *Total Refusal: The Complete 1948 Manifesto of the Montreal Automatists*, translated and introduced by Ray Ellenwood (Toronto: Exile Editions, 1985), 103.

13. Sullivan quoted in Smart, *Les Femmes du Refus global*, 33. "À ce moment-là, mon père était commissaire à la CÉCM, et il parlait toujours de moi avec beaucoup de fierté. Un jour, le président de la Commission arrive avec *Refus global* et lui dit: "C'est ça, ta fille?" "Ce soir-là, quand mon père est arrivé à la maison avec le manifeste, ç'a été la tempête. Mais ma famille m'aimait assez pour passer par-dessus."

14. Sullivan quoted in Smart, *Les Femmes du Refus global*, 183–84. "Ce n'était pas possible [de continuer à danser] parce que quand on danse, il faut s'absenter pour les cours, les répétitions, les émissions à la télévision … Au début, je me souviens, j'avais tout mon temps. Je jouais à la femme d'intérieur et je trouvais ça amusant. Mais au bout de quelque temps, j'ai eu l'impression d'avoir perdu mon identité, et je me suis affolée. J'ai senti la nécessité de revenir à un travail, mais ce devait être un travail qui ne m'éloignerait pas de la maison, qui me laisserait libre de décider de l'emploi de mon temps. Je ne voulais pas me remettre à peindre parce que mon mari était peintre et je trouvais que cet art lui appartenait. Alors je me suis mise à faire de la sculpture."

15. Sullivan quoted in Henry Lehmann, "Françoise Sullivan," *Vie des Arts*, no. 78 (1975): 28–29. "Je reviens au point zéro, au silence. Je dois me défaire des vielles formes de l'art qui ne correspondent plus, désormais, à notre réalité."

16. Conversation with the author, October 13, 2016. "Le processus long et parfois ardu de faire des oeuvres me manquait. Puis j'avais toujours voulu revenir à la peinture."

17. Conversation with the author, October 13, 2016. "C'est bien d'avoir une idée pour commencer. Mais les meilleurs tableaux se font quand on est à l'écoute."

18. Françoise Sullivan quoted by Michelle Lasnier, "Les femmes peintres du Québec," *Châtelaine*, October 1962, 102. "Il faut que tout s'enchaîne, que seul l'inévitable soit."

KEY WORKS: AMERINDIAN HEAD I

1. The girl's sister is the subject of *Amerindian Head II* (*Tête amérindienne II*), 1941. Conversation with the author, August 15, 2017. "Cétait une merveille pour moi de pouvoir peintre cette petite fille et sa soeur."

KEY WORKS: DANCE IN THE SNOW

1. In 2007 Sullivan renewed this project. Working from memory and from Perron's photographs, she choreographed all four dances and hired dancers to perform them.

KEY WORKS: CALLOOH CALLAY

1. Yves Robillard, "Flâneurs de l'Expo, vous ne verrez pas la sculpture canadienne à son meilleur!" *La Presse* (Montreal), May 27, 1967, 40. "Aucune impression de pesanteur n'est ressentie à la vue de cette pièce."

KEY WORKS: OF ONE

1. Conversation with the author, October 13, 2016. "Cétait la sculpture la plus minimale que je pouvais imaginer faire."

KEY WORKS: PORTRAITS OF PEOPLE WHO RESEMBLE ONE ANOTHER

1. Conversation with the author, October 13, 2016.

KEY WORKS: LEGEND OF ARTISTS

1. Françoise Sullivan quoted in Claude Gosselin, *Françoise Sullivan: Rétrospective*, exhibition catalogue (Montreal: Musée d'art contemporain, 1981), 49. "Je voulais que ce travail soit une étalage de l'œuvre de l'artiste en même temps qu'un hommage à une pensée qui survit au temps … J'ai abordé la chose d'une façon que je voulais humaine, profonde, presque proustienne."

2. Françoise Sullivan quoted in Claude Gosselin, *Françoise Sullivan: Rétrospective*, 49. "Corridart, ça sera toujours pour moi comme un affront. J'avais perçu le projet comme un projet sérieux. J'y ai travaillé avec tout mon cœur, comme si je rétablissais une chronique à travers le temps."

KEY WORKS: ENCOUNTER WITH ARCHAIC APOLLO

1. Françoise Sullivan quoted in Musée du Québec, *Françoise Sullivan*, exhibition catalogue (Quebec City: Musée du Québec, 1993), 24. "Je suis bouleversée par le manque de discernement du monde face à notre belle et unique planète … je dirais que, d'une certaine façon, c'est là le sujet latent inscrit tout au long de mon œuvre."

KEY WORKS: BLOCKED PHONE BOOTH

1. Françoise Sullivan and David Moore, *Françoise Sullivan/David Moore* (Montreal: Véhicule Art, 1977), n.p.

KEY WORKS: MOUNTAIN

1. The policy adopted in 1961 by the government of Quebec requires that roughly 1 per cent of the budget for construction or expansion of a government building or public place be reserved for the commission or purchase of artwork.

KEY WORKS: HOMAGE TO PATERSON

1. Conversation with the author, October 13, 2016. "Parce qu'il était le plus grand de tous les peintres."

SIGNIFICANCE & CRITICAL ISSUES

1. Françoise Sullivan, "La peinture féminine," *Le Quartier Latin*, November 17, 1943, viii. "La peinture, sous son doigt de fée, se trouve transformé; on en est loin de la peinture masculine, son art est de sensibilité différente."

2. Conversation with the author, August 16, 2017.

3. "Untitled," conference presented in the context of the exhibition "The Crisis of Abstraction in Canada: The 1950s," National Gallery of Canada, Ottawa, 1993. "Je n'ai jamais pensé ne pas faire quelque chose parce que j'étais une femme; je le faisais tout simplement."

4. Here, they were mainly inspired by the dance performances given by the Ballets Russes, which showcased decors and costumes by artists such as Natalia Goncharova (1881–1962), Henri Matisse (1869–1954), and Pablo Picasso (1881–1973), but went one step further by integrating contemporary poetry and choosing to work with emerging artists who collectively contested established disciplinary traditions.

5. "Je parle le pin, le sapin, le peuplier … je parle le sentier de l'aube … je parle la grande main du vent … je parle la nuit faite avec le corbeau."

6. Françoise Sullivan quoted in Allana Lindgren, *From Automatism to Modern Dance: Françoise Sullivan with Franziska Boas in New York* (Toronto: Dance Collection Danse Press/es, 2003), 73.

7. Françoise Sullivan, "Dance and Hope," in Paul-Émile Borduas et al., *Total Refusal: The Complete 1948 Manifesto of the Montreal Automatists*, translated and introduced by Ray Ellenwood (Toronto: Exile Editions, 1985), 116.

8. Artists have always written about art, but this trend increased significantly at the beginning of the twentieth century when avant-garde artists across the Western world began innovating radically with form, colour, and media, and proposing new social and political roles art could fulfill. Manifestos and other writings by artists served myriad purposes. They proclaimed originality and distance from the past; they signified allegiances between artists; they highlighted relationships between art and the theoretical thinking of fields such as philosophy, anthropology, and mathematics; they documented recent efforts; and they anchored those efforts in specific social contexts. In short, they were written to explain, to the public, works and practices that might otherwise remain inscrutable.

9. Although Claude Gauvreau used the word "automatism" in articles he published in 1946 and 1947, it is Tancrède Marsil Jr. who is credited with coining the term in an article titled "Les Automatistes: L'école Borduas," published in the Université de Montréal student newspaper *Le Quartier Latin*, February 28, 1947, 4.

10. Paul-Émile Borduas, "Refus global," in Paul-Émile Borduas et al., *Total Refusal*, 41.

11. Rose-Marie Arbour, "Identification de l'avant-garde et identité de l'artiste: Les femmes et le groupe automatiste au Québec (1941–1948)," *RACAR* 21, 1–2 (1994): 7–21.

12. Conversation with the author, October 13, 2016.

13. Notable examples of early uses of film in the arts include experimental films by Hans Richter (1888–1976), Fernand Léger (1881–1955), and Marcel Duchamp (1887–1968).

14. A facsimile of the limited-edition portfolio was published in 2010. Louise Déry, *Les saisons Sullivan/The Seasons of Sullivan* (Montreal: Galerie de l'UQAM, 2010).

15. These can be viewed on Mario Côté's website at http://www.mario-cote.ca/.

16. Conversation with the author, October 13, 2016.

17. These can be viewed on Mario Côté's website at http://www.mario-cote.ca/. *Daedalus* and *Black and Tan*, along with other early choreographies by Sullivan, were first reconstructed and filmed by Dance Collection Danse in 1986, but this was for teaching rather than artistic purposes.

STYLE & TECHNIQUE

1. German dancer and choreographer Elizabeth Leese moved to Montreal in 1944, where she opened Quebec's first contemporary ballet studio. From 1945 to 1957 the Elizabeth Leese Ballet performed in Montreal and across Canada.

2. They were finally carried out in 2007 when, working from both memory and photographs, Sullivan choreographed all four dances and hired dancers to perform them as part of *The Seasons of Sullivan* (*Les saisons Sullivan*), a film in four parts co-directed by Mario Côté and Françoise Sullivan and a limited-edition portfolio featuring photographs of the dances by Marion Landry.

3. Françoise Sullivan, "Dance and Hope," in Paul-Émile Borduas et al., *Total Refusal: The Complete 1948 Manifesto of the Montreal Automatists*, translated and introduced by Ray Ellenwood (Toronto, Exile Editions, 1985), 113.

4. Sullivan gave these works to Renaud.

5. Conversation with the author, October 13, 2016. "La sculpture, pour moi, c'était quelque chose de physique. Ça suivait la pensée automatiste."

6. Françoise Sullivan quoted in Dorothy Cameron, *Sculpture '67* (Ottawa: Queen's Printer, 1968), 86. "La sculpture m'apparait comme l'expression concrète et rigoureuse de ma saisie mobile de l'ambiance et le ton de notre époque."

7. Françoise Sullivan quoted in Gilles Toupin, "La nostalgie de l'art," *La Presse* (Montreal), January 13, 1973, D-14. "J'ai un grand amour, au fond de moi-même, pour l'art, mais je suis mal à l'aise quand je prononce ce mot là. L'artiste consacre sa vie à faire un travail qui n'est presque plus possible. Notre monde est saturé d'objets d'art. Que faut-il faire alors?"

8. "L'art conceptuel," public conference at Université du Québec à Montréal, April 10, 1975. "Démarche mentale de l'artiste illustrant le concept d'art." "Les moyens et les matériaux par lesquels [les artistes] concrétisent cette démarche [n'a] qu'une importance secondaire. Cette attitude donne la priorité à l'attitude sur la réalisation."

9. The gallery door remained locked for the duration of the exhibition, and the windows were covered with newspapers printed in many languages. The artifacts displayed in the exhibition could be seen only through small holes in the newspapers. Sullivan's friend Jeanne Renaud was co-owner of Galerie III.

10. Conversation with the author, October 13, 2016. "Ce qui comptait vraiment c'était l'idée."

11. Conversation with the author, October 13, 2016. "Le plus grand de tous les arts."

12. Conversation with the author, October 13, 2016. "Je ne suis pas arrivée à faire de la peinture automatiste. Mais en danse, j'y arrivais très bien."

13. Françoise Sullivan, "Ma peinture est … ma peinture est" in Stéphane Aquin, *Françoise Sullivan*, exposition catalogue, Musée des beaux-arts de Montréal (Montreal: Éditions Parachute, 2003), 42. "J'ai choisi la spécificité de la peinture dans ses matériaux traditionnels comme position de résistance, parce que c'est celle qui a été le plus durement dénigrée depuis plus de trente ans."

14. Françoise Sullivan quoted in Stéphane Aquin, *Françoise Sullivan*, 19. "Je voudrais retrouver la vibration de l'instant où on se sent vivre intensément, et provoquer cette sensation de soi dans un moment présent et éphémère."

15. Françoise Sullivan, "Ma peinture est … ma peinture est" in Stéphane Aquin, *Françoise Sullivan*, 42. "La réelle satisfaction de l'art se retrouve au niveau de l'expérience. L'oeuvre se construit en se faisant, dans le dialogue entre l'artiste et la peinture, entre la touche et la forme qui se dégage à même le processus."

GLOSSARY

abstract art
Visual art that uses form, colour, line, and gestural marks in compositions that do not attempt to represent images of real things. Abstract art may interpret reality in an altered form, or depart from it entirely. Also called nonfigurative or nonrepresentational art.

Abstract Expressionism
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.

academic tradition
Associated with the Royal Academies of Art established in France and England in the seventeenth and eighteenth centuries respectively, the academic tradition emphasized drawing, painting, and sculpture in a style highly influenced by ancient classical art. Subject matter for painting was hierarchically ranked, with history painting of religious, mythological, allegorical, and historical figures holding the position of greatest importance, followed, in order, by genre painting, portraiture, still lifes, and landscapes.

Archambault, Louis (Canadian, 1915–2003)
A significant figure in twentieth-century Canadian sculpture, whose numerous public commissions can be found in Montreal, Toronto, and Ottawa. Archambault also contributed to the Canadian pavilions at the Brussels World's Fair, 1958, and Expo 67, in Montreal. He was a signatory of the 1948 *Prisme d'yeux* manifesto.

Arte Povera
An Italian avant-garde art movement spanning the late 1960s to the early 1970s. The term "arte povera," meaning "impoverished art," was established by critic Germano Celant in 1967. The movement embraced the use of found and humble materials and media such as sculpture, assemblage, and performance art. Arte Povera reacted against the commercial, institutionalized gallery world and American Minimalism by using both natural and industrial materials to question the conflicts between past and present values. Major Arte Povera artists include Giovanni Anselmo, Giuseppe Penone, and Michelangelo Pistoletto.

automatism
A physiological term first applied to art by the Surrealists to refer to processes such as free association and spontaneous, intuitive writing, drawing, and painting that allow access to the subconscious without the interference of planning or controlled thought.

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.

Ballets Russes

A Paris-based ballet company formed by the Russian impresario Sergei Diaghilev in 1909. Part of France's early twentieth-century avant-garde, Ballets Russes performed its first season in Paris; it later toured France and abroad, influencing a resurgent interest in ballet. Productions were treated as collaborations of artists from various disciplines. Georges Balanchine, Jean Cocteau, Michel Fokine, Joan Miró, Anna Pavlova, Pablo Picasso, and Igor Stravinsky were among the many dancers, choreographers, painters, and composers associated with Ballets Russes, which disbanded in 1929.

Baudelaire, Charles (French, 1821–1867)

An influential poet and art critic who inspired the Symbolist movement and reveled in the sensual contradictions between the ruins of urban life and beauty, Baudelaire is perhaps best known for his 1857 poetry collection *Les fleurs du mal*, which explored taboos of bourgeois values. He is associated with philosopher and cultural critic Walter Benjamin and the figures of the *flâneur* and the bohemian.

Bethune, Norman (Canadian, 1890–1939)

A well-known physician and the inventor of several medical implements and the "mobile medical unit," Bethune was a social justice advocate for the poor in Canada and an outspoken Communist. He engaged in international political struggles, notably in Spain during the Spanish Civil War and in China during the Sino-Japanese War.

Blake, William (British, 1757–1827)

A poet, visual artist, and mystical philosopher, considered a seminal figure of the Romantic period. Deeply religious and unconventional, Blake was fervently anti-rationalist and anti-materialist. Among his small circle of admirers were the Ancients (a group of English artists) and Dante Gabriel Rossetti.

Boas, Franziska (American, 1902–1988)

Notable dancer, teacher, and percussionist who pioneered the integration of dance with activism, therapy, and anthropology. In 1933, in New York, Boas founded the Boas School of Dance, one of the few racially integrated schools at the time. She served as its director until 1949. Prominent students of the Boas School include Françoise Sullivan, Merce Cunningham, and John Cage. Forgoing technical perfection, Boas approached dance as socially, politically, and emotionally driven.

Bonnard, Pierre (French, 1867–1947)

A painter and printmaker associated with the Nabis, a group of French Post-Impressionist artists who emerged in the late 1880s and maintained a distance from the Parisian avant-garde. Bonnard often worked in a decorative mode and with an Impressionist use of colour; he painted interior scenes and landscapes, created posters and theatre sets, and designed household objects.

Borduas, Paul-Émile (Canadian, 1905–1960)

The leader of the avant-garde Automatistes and one of Canada's most important modern artists. Borduas was also an influential advocate for reform in Quebec, calling for liberation from religious and narrow nationalist values in the 1948 manifesto *Refus global*. (See *Paul-Émile Borduas: Life & Work* by François-Marc Gagnon.)

Brancusi, Constantin (Romanian, 1876–1957)

An abstract sculptor, whose unique focus on expressing natural forms as simply as possible influenced later sculptors, including Amedeo Modigliani and Carl Andre. Active for most of his life in Paris, Brancusi became known in America following his inclusion in the Armory Show, the 1913 International Exhibition of Modern Art.

camaïeu

A monochromatic painting technique that employs two or three tints of one colour to render an image without regard to the scene's natural or realistic colours. An ancient technique, *camaïeu* has been used in decorative arts, friezes, and enamel work to simulate the appearance of relief sculpture.

Chagall, Marc (Russian/French, 1887–1985)

A painter and graphic artist, Chagall's work is characterized by colourful, dreamlike images and a defiance of the rules of pictorial logic. Although he employed elements of Cubism, Fauvism, and Symbolism, Chagall did not formally align with any avant-garde movement.

Champagne, Jean-Serge (Canadian, b. 1947)

Montreal-born sculptor known for working with raw, unvarnished wood and pine planks in gesture-oriented processes. From 1966 to 1969 Champagne studied at the École des beaux-arts de Montréal with Ulysse Comtois and Henry Saxe. Champagne assisted Françoise Sullivan with the realization of her work *La légende des artistes* for the major project *Corridart*, on Sherbrooke Street, as part of the 1976 Olympic Games held in Montreal.

Chicago, Judy (American, b. 1939)

A painter, sculptor, and educator, and an important feminist artist and intellectual. Chicago explores the role of women in art history and contemporary culture. Her best-known work, *The Dinner Party*, 1974–79, commemorates thirty-nine historically significant women with specially designed place settings for each one at a vast triangular table.

Conceptual art

Traced to the work of Marcel Duchamp but not codified until the 1960s, "Conceptual art" is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

Contemporary Arts Society

Founded in 1939 by John Lyman, this Montreal-based society promoted a non-academic approach to modernist art and linked artistic culture in Quebec to contemporary life. Early members included Stanley Cosgrove, Paul-Émile Borduas, and Jack Humphrey.

Cormier, Bruno (Canadian, 1919–1991)

Psychoanalyst, psychiatrist, and Automatiste poet, Cormier was a pioneer of forensic psychiatry and clinical criminology in Canada. He was a signatory of the 1948 artistic manifesto *Refus global*, which protested the rigid religious and ideological traditions of Quebec. Cormier's contribution, an article titled "A Pictorial Work Is an Experiment and an Experience," encouraged the consideration of multiple fluid perspectives in approaching art, including that of the artist as well as the viewer and interpreter.

Crevier, Gérald (Canadian, 1912–1993)

Dancer, teacher, and choreographer who founded the first official ballet company in Quebec, Les Ballets-Québec, active from 1948 to 1951. During the Second World War, Crevier was posted to England and studied with Phyllis Bedells at London's Royal Academy of Dance during his leaves. He taught in Montreal at the Shefler School of Dancing, the Berkeley Hotel, and his own studio, where his students included Aline Legris, Françoise Sullivan, and Andrée Millaire.

Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

Derain, André (French, 1880–1954)

A painter, sculptor, printmaker, and designer of theatre sets, Derain co-founded the Fauvist movement, active from about 1905 to 1908. He is known for the expressive characteristics typical of Fauvism, including the use of vibrant and unrealistic colours (sometimes straight from the paint tube), simplified forms, and raw canvas that showed in the final product. Derain's interest in African tribal masks likely influenced Pablo Picasso and Georges Braque. His later works turn to a more conservative, Neoclassical style.

Dominion Gallery of Fine Art

One of the foremost commercial galleries in Canada, the Dominion Gallery in Montreal was founded in 1941 by Rose Millman. The gallery was purchased in 1947 by Max Stern, who became its major proponent and director for the next forty years. The gallery promoted contemporary Canadian artists, both established and emerging, and was the first in Canada to offer represented artists a guaranteed annual income. The gallery closed in December 2000, reopening in 2005.

École des beaux-arts de Montréal

The École des beaux-arts de Montréal was founded in 1922, the same year as its sister institution, the École des beaux-arts de Québec. The curriculum emphasized industrial arts, trades, and commercial design, but the school gradually came into its own as an important training ground for painters, sculptors, and other serious artists, culminating in what has been called its "golden age" in the late 1950s and early 1960s. In 1969 it was absorbed into the fine arts department of the Université du Québec à Montréal.

École du meuble

In 1930 the artist Jean-Marie Gauvreau established the École du meuble, which trained its students in technical arts and drawing, painting, design, art history, sculpture, and even law. Many of Quebec's future avant-garde artists, including Paul-Émile Borduas, Marcel Barbeau, Maurice Perron, and other signatories of the *Refus global* (1948), taught or received their training here.

Ewen, Paterson (Canadian, 1925–2002)

Born in Montreal and later settling in London, Ontario, Ewen was involved with the Automatistes, the Plasticiens, and the London Regionalists, although he was never fully identified with a single movement. His mature works embraced experimentation with colour combinations and textures, and the use of gouged plywood as a painting surface. These invoked landscape and natural elements through abstract and geometric gestures. (See *Paterson Ewen: Life & Work* by John Hatch.)

Expressionism

An intense, emotional style of art that values the representation of the artist's subjective inner feelings and ideas. German Expressionism started in the early twentieth century in Germany and Austria. In painting, Expressionism is associated with an intense, jarring use of colour and brush strokes that are not naturalistic.

Exquisite Corpse

A collaborative method of creating a work, invented by the Surrealists. A participant draws on a sheet of paper, folds it to conceal the illustration, and passes it to the next player to extend the drawing. André Breton wrote that the technique, adapted from an old parlour game of words, emerged among artist friends at 54 rue du Chateau, Paris. Early participants were Marcel Duchamp, Jacques Prévert, Man Ray, and Joan Miró.

Fauvism

The style of the Fauves (French for "wild beasts"), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d'Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

Ferron, Marcelle (Canadian, 1924–2001)

A painter, sculptor, and stained-glass artist and a member of the Montreal-based Automatistes. Ferron studied at the École des beaux-arts in Montreal (now part of the Université du Québec à Montréal) before meeting Paul-Émile Borduas, whose approach to modern art became crucial to her artistic development. In 1953 she moved to France, where she lived for thirteen years.

Gagnon, Maurice (Canadian, 1904–1956)

An art critic and teacher at Montreal's École du meuble, Gagnon studied art history at the Sorbonne in Paris. His book *Peinture moderne* (1940) analyzes various schools of modern art, including religious art. He was a friend to luminaries of the French and Québecois avant-garde, including Fernand Léger and Paul-Émile Borduas.

Gauvreau, Claude (Canadian, 1925–1971)

A playwright, poet, and polemicist known for contributing greatly to modernist theatre in Quebec, Gauvreau was a leader of the Automatistes and signatory of the 1948 manifesto *Refus global*. His writing is characterized by poetic abstraction and expression, such as his first play, *Bien-être*, written in 1947 for his muse and lover, Muriel Guilbault.

Gauvreau, Pierre (Canadian, 1922–2011)

A painter, writer, and television producer/director, Gauvreau met Paul-Émile Borduas in 1941 when Gauvreau was a student at the École des beaux-arts in Montreal (now part of the Université du Québec à Montréal). The paintings he made before he joined the Automatistes in the late 1940s demonstrate a Fauvist influence. He returned to a free style of painting later in his life.

General Idea (Canadian, active 1969–1994)

A prolific, provocative, and socially critical artist collective comprised of AA Bronson (Michael Tims, b.1946), Felix Partz (Ronald Gabe, 1945–1994), and Jorge Zontal (Slobodan Saia-Levy, 1944–1994). General Idea formed in Toronto out of the countercultural scenes of the experimental free school Rochdale College and Theatre Passe Muraille. Their conceptual projects included those associated with Miss General Idea and series dealing with the AIDS crisis. The collective founded *FILE* in 1972 and the artist-run centre Art Metropole in 1973. (See *General Idea: Life & Work* by Sarah E.K. Smith.)

Graham, Martha (American, 1894–1991)

A highly influential modern dancer, choreographer, and teacher. Graham's emphasis on the expressive capability of dance evoked socio-political, emotional, sexual, and visceral themes. The Graham technique, based on angular movements and maintaining opposing tension in parts of the body, offered the first major alternative to classical ballet idioms. In 1926 Graham founded the Martha Graham Dance Company, which continues to receive international acclaim.

Happenings

Beginning in the early 1960s, these precursors to performance, film, and video art, Happenings were associated with George Maciunas and the international art group Fluxus. These ephemeral performances challenged conventional views of what was meant by "art," breaking down the barriers between art and life and subverting traditional, academic notions of the authority of the artist. Happenings tended to be collaborations and involve audience participation.

Heward, Prudence (Canadian, 1896–1947)

A modernist painter recognized for her nuanced depictions of female subjects at the intersection of class, gender, and race, Heward was associated with the Beaver Hall Group, the Canadian Group of Painters, and the Contemporary Arts Society. She studied art in London and Paris, and later travelled to Italy with fellow artist and lifelong friend Isabel McLaughlin. Heward gained more recognition after the 1970s, as feminist art historians drew scholarly attention to Canadian women artists. (See *Prudence Heward: Life & Work* by Julia Skelly.)

Holm, Hanya (German/American, 1893–1992)

An influential modern dancer, teacher, and choreographer of Broadway musicals, Holm was a major figure in shaping American modern dance. She studied and later taught at the Mary Wigman Central Institute in Dresden and in 1931 was sent to New York City to establish a branch of the Wigman school. Holm emphasized emotional expression emerging from a more conscious technical expertise. In 1939 she became a U.S. citizen and the first concert dancer to broadcast her work on television. Holm was the first choreographer to copyright a dance.

Horst, Louis (American, 1884–1964)

A pianist, composer, choreographer, and teacher, Horst was one of the first to teach choreography as a discipline and served at many of the most influential schools of modern dance and music in the United States, including Neighborhood Playhouse and Juilliard in New York and Bennington College, Vermont. Horst musically directed the Denishawn School of Dancing and Related Arts in Los Angeles from 1915 to 1925 and worked with Martha Graham Dance Company in New York from 1926 to 1948. In 1964 he received the Heritage Award from the National Dance Association.

installation art

Mixed-media constructed environments that are often temporary and site-specific. The term originated in the 1970s and marked a shift from the aesthetic, isolated art object to considering its context in everyday life as the source of meaning. Installation art is not merely to be looked at but to be felt as a presence in space by the viewer.

Judd, Donald (American, 1928–1994)

Sculptor, critic, and a leading Minimalist artist, though he renounced the term, Judd is known for creating "specific objects," on which he wrote a manifesto in 1964, and rejection of what he saw as the illusionism of two-dimensional media. Judd's objects, many of them taking the box form, embody rigorously repetitive structures enforced by industrial materials and processes. In them, the artist's emotion is completely removed to consider the object's influence on its environment.

Kandinsky, Wassily (Russian, 1866–1944)

An artist, teacher, and philosopher who settled in Germany and later in France, Kandinsky was central to the development of abstract art. Much of his work conveys his interest in the relationships between colour, sound, and emotion. *Concerning the Spiritual in Art* (1911), his famous treatise on abstraction, draws on mysticism and theories of divinity.

Kosuth, Joseph (American, b. 1945)

A leading figure of conceptual art, known for his exploration of the relationship between language, objects, and meaning. Kosuth believes that individual artistic persona and skill should be removed from art in favour of the purity of the idea. His seminal work, *One and Three Chairs*, 1965, presents a physical chair along with its photograph and a textual definition. The work emphasizes the idea of an object over hierarchies of representation.

land art

Site-specific artworks set in nature and the landscape, using organic materials. Sometimes known as "earth art" or "earthworks," land art emerged in the 1960s out of the wider conceptual art movement and was mainly based in the United States. The genre embraced temporality, natural erosion, the environmental movement, and the rejection of commodification and the conventional gallery. Major proponents include Robert Smithson, Richard Long, and Ana Mendieta.

Leduc, Fernand (Canadian, 1916–2014)

A painter and member of the Montreal-based Automatistes. Leduc's earlier paintings evince his interest in Surrealism and automatism; later he began to work in a more formalist mode and then in a hard-edge style, which linked him to the Plasticien movement.

Léger, Fernand (French, 1881–1955)

A leading figure of the Paris avant-garde, whose ideas about modern art, spread through his writing and teaching as well as his own artistic output, would guide a generation of artists. Prolific in media from paint to ceramics to film, Léger was appreciated for his diverse styles, which ranged from Cubist abstraction in the 1910s to realist imagery in the 1950s.

Lippard, Lucy (American, b. 1937)

An influential writer, art critic, activist, curator, and early supporter of feminist art, Lippard was instrumental in the public's understanding of conceptual art and dematerialization, through publications and the organization of major exhibitions, including the 1969 show *557,087* at the Seattle Art Museum. Lippard co-founded the Art Workers' Coalition, which advocated for better artist compensation and living conditions.

Lotto, Lorenzo (Italian, 1480–1556)

Renaissance painter of portraits and religious subjects steeped in mysticism. Lotto was influenced by Titian, Raphael, and Northern European artists like Hans Holbein the Younger. He was interested in realistic portrayal that also conveyed heightened emotion and divine devotion. Near the end of his life, Lotto settled in a monastery. He is one of the best-documented artists of his time because of his own detailed records.

Lyman, John (Canadian, 1886–1967)

A painter and art critic. Founder of the Contemporary Arts Society and a champion of Canadian artistic culture, Lyman established the short-lived art school The Atelier and wrote for the *Montrealer*. In opposition to perspectives invested in a distinctly Canadian painting style, Lyman advocated for an international approach.

machine aesthetics

An aesthetics associated with 1920s and 1930s modernist architecture and design that embraces functionalism and streamlined forms, and reveals inner workings of the machine. This aesthetics emerged out of the great cultural changes of the Machine Age, including the introduction of mass production. The Bauhaus movement and Italian Futurism embody the major characteristics of machine aesthetics.

Martin, Agnes (American/Canadian, 1912–2004)

An abstract painter known for her restrained canvases featuring grids and stripes in serene hues, Martin worked between Abstract Expressionism and Minimalism, adopting the latter's formal language without emptying it of emotional resonance. Martin immigrated to the United States in 1931 and developed her artistic style in the creative circles of New Mexico and New York City.

Matisse, Henri (French, 1869–1954)

A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.

Millman, Rose (Canadian, 1890–1960)

A Montreal gallerist and founder of the Dominion Gallery of Fine Art in 1941, Millman was the first woman to open an art gallery in Quebec. In 1947 she relinquished control of the Dominion Gallery to Max Stern and established a second gallery, the West End Gallery, which closed in 1955 due to her failing health.

Minimalism

A branch of abstract art characterized by extreme restraint in form, most popular among American artists from the 1950s to 1970s. Although Minimalism can be expressed in any medium, it is most commonly associated with sculpture; principal Minimalists include Carl Andre, Donald Judd, and Tony Smith. Among the Minimalist painters were Agnes Martin, Barnett Newman, Kenneth Noland, and Frank Stella.

modern dance

An early-twentieth-century development of dance styles alternative to the decadence and rigidity of classical ballet. The movement arose mainly out of Germany and the United States with dancers such as Mary Wigman, Isadora Duncan, and Martha Graham. Modern dance abandoned the look of effortlessness for visceral effect and a sense that the dancer, often performing barefoot, was grounded in the earth. The early generation of modern dancers influenced the choreographers of the 1940s and 1950s, including Merce Cunningham and José Limon.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Beginning in painting with the Realist movement led by Gustave Courbet, it progressed through Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Modigliani, Amedeo (Italian, 1884–1920)

A painter and sculptor of stylized, elongated, and melancholy portraits and nude figures, Modigliani is recognized for the sensuality and sexuality in his nude paintings of woman and for frank bodily depiction, considered vulgar by some during his time. His depictions of faces are mask-like but nonetheless provide psychological insight into his subjects. In 1906 Modigliani moved to Paris and became a central figure of the École de Paris circle of artists who created Fauvism, Cubism, and Post-Impressionism.

Molinari, Guido (Canadian, 1933–2004)

A painter and theorist who was a member of the Plasticien movement in Montreal. His work, beginning in the mid-1950s, set new models for geometric painting internationally. His "razor-edged" Stripe Paintings create the illusion of a dynamic space, evoked by the viewer's active engagement with how colours appear to change as they rhythmically repeat themselves across the canvas.

Moore, David (Irish/Canadian, b. 1943)

A contemporary sculptor influenced by anthropology and the ancient past, Moore studied at the École des beaux-arts de Montréal and taught at Concordia University from 1970 to 2006. In 1977 he began a series of site-specific interventions into the places where past civilizations stood, including Pompeii, Italy; Delphi, Greece; and the Blasket Islands, Ireland. In 1986 Moore began to produce anthropomorphic figures, both small and monumental.

Mousseau, Jean-Paul (Canadian, 1927–1991)

A painter, illustrator, and designer, and a fervent advocate of integrating art into architecture. Mousseau was a favoured protégé of Paul-Émile Borduas and the youngest of the Montreal-based Automatistes. He was a prominent figure of the Montreal arts scene and worked in a range of media, including plastic, neon, and aluminum.

Nelligan, Émile (Canadian, 1879–1941)

A pioneer of French-Canadian poetry whose body of work includes 170 poems, sonnets, and songs written between the ages of sixteen and nineteen. Nelligan was a melancholy and nostalgic poetic voice who explored his inner world rather than the traditional themes of patriotism and landscape. In 1897 he joined the École littéraire de Montréal, a group of young writers concerned with the declining state of the French language. In 1899 Nelligan was admitted to the Saint-Benoît asylum and remained in hospitals for the remainder of his life.

New Dance Group

Established in New York in 1932 by students of Hanya Holm, New Dance Group (NDG) fused modern dance with left-wing politics, using dance as a force for social change. Committed to social justice, the school offered inexpensive classes in technique, improvisation, and Marxist thought. It became known as one of the first mainstream dance schools to support African-American dancers and choreographers, including Pearl Primus, and for its curriculum that incorporated multiple dance influences. The school closed in 2009.

Pellan, Alfred (Canadian, 1906–1988)

A painter active in Paris art circles in the 1930s and 1940s. In Montreal Pellan taught at the École des beaux-arts (now part of the Université du Québec à Montréal) from 1943 to 1952. He was the leader of the short-lived Prisme d'yeux (1948), a painters' group that opposed and wanted to discredit the ideas of the Automatistes. His work from the 1950s on is markedly Surrealist.

performance art

A genre of art presented live and in which the medium is the artist's body in time. The performance may involve multiple participants, as well as the audience. Performance art originated in the early twentieth century with movements like Dadaism and Futurism and found wider prominence in the 1960s and 1970s after the decline of Modernism. Common themes of this genre concern the dematerialized art object, ephemerality, the artist's presence, anti-capitalism, and the integration of art with life.

Perron, Maurice (Canadian, 1924–1999)

A photographer close to the Automatistes, Perron first met Paul-Émile Borduas when he was a student at Montreal's École du meuble, where Borduas taught until 1948. His elegant and sometimes striking photographs of the group's members, activities, artwork, and performances illustrate most of the Automatistes' publications. Perron was a signatory to the 1948 *Refus global* manifesto.

photomontage

A technique of collage that uses photographs and/or photographic reproductions to create compositions, often employed to express political agendas or dissent.

Picasso, Pablo (Spanish, 1881–1973)

One of the most famous and influential artists of his time, Picasso was a prominent member of the Parisian avant-garde circle that included Henri Matisse and Georges Braque. His painting *Les demoiselles d'Avignon*, 1906–7, is considered by many to be the most important of the twentieth century.

Pollock, Jackson (American, 1912–1956)

Leader of the Abstract Expressionist movement, best known for his drip paintings of the 1940s and 1950s. Pollock is also closely associated with action painting, in which the act of painting is gestural and the artist approaches the canvas with little notion of what he or she will create.

primitivism

A sensibility in various aspects of early European modern art in which non-Western and European folk-art forms and tribal objects were idealized, as was a simple way of life associated with Indigenous cultures. Pablo Picasso, Paul Gauguin, and the Expressionist group Die Brücke (The Bridge) embraced elements of primitivism.

Primus, Pearl (American, 1919–1994)

A dancer, choreographer, teacher, and anthropologist who introduced the American public to African dances and their significance in order to dispel myths and stereotypes. Primus created several pieces about black American life, including *Strange Fruit*, 1945, which references violent racism and the lynching of African Americans. In 1959 Primus directed a new performing arts centre in Monrovia, Liberia, and later taught throughout the United States.

Proustian

Relating to the French novelist Marcel Proust (1871–1922), whose famous work *In Search of Lost Time* concerns personal memory, the nature of art, anxiety, and homosexuality. Proust's prose is characterized by long and complicated sentences. To be Proustian is also to have a vivid memory, formerly unconscious, triggered by a sensual experience in the present.

readymade

A "readymade" or "*objet trouvé*" is an artwork composed of an existing, everyday object; it is "art" only by virtue of being presented as such. The most famous readymades are those of Dadaist artist Marcel Duchamp, who created and engaged with the concept as a means of questioning the nature of art and the role of the artist.

***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. The *Refus global* influenced the province's period of rapid change that came to be known as the Quiet Revolution.

Renaud, Jeanne (Canadian, b. 1928)

A dancer, choreographer, and arts administrator, associated with the Automatistes and known as one of the founding mothers of Quebec modern dance. Renaud studied with Merce Cunningham, Hanya Holm, and Mary Anthony in New York. From 1959 to 1965 she taught at the École de danse moderne de Montréal and co-founded Quebec's first modern dance company, Le Groupe de la Place Royale, in 1966. In 1995 Renaud received the Governor General's Award for the Performing Arts.

Renaud, Louise (Canadian, b. 1922)

A painter, dancer, and lighting designer, associated with the Automatistes, Renaud was a signatory of the 1948 *Refus global* manifesto. In 1944 she studied at the École des beaux-arts de Montréal. Her works often concern the effects of time's passage. Since 1990 Renaud has lived and worked in Belgium.

Riopelle, Françoise (Canadian, b. 1927)

A dancer, choreographer, and pioneer of Quebec modern dance, Riopelle was a signatory of the 1948 *Refus global* manifesto. In 1959 she co-founded the École de danse moderne de Montréal. In 1969 Riopelle began to teach theatre and dance at the newly opened Université du Québec à Montréal (UQAM). From 1985 to 1991 she served on the board of directors of Danse-Cité, Montreal.

Riopelle, Jean-Paul (Canadian, 1923–2002)

A towering figure in Québécois modern art who, like the other members of the Automatistes, was interested in Surrealism and abstract art. Riopelle moved to Paris in 1947, where he participated in the last major exhibition of the Parisian Surrealists, organized by Marcel Duchamp and André Breton.

Robertson, Sarah (Canadian, 1891–1948)

Robertson was a member of the Beaver Hall Group and exhibited with several female painters from Montreal after the group disbanded. Influenced by Impressionism, Fauvism, and the Group of Seven, Robertson painted portraits, landscapes, and flowers in brilliant colours.

Rothko, Mark (American, 1903–1970)

A leading figure of Abstract Expressionism, Rothko began his career as an illustrator and watercolourist. In the late 1940s he developed the style that would come to define his career, creating intense colour-field oil paintings that express the same anxiety and mystery that informed his earlier figurative work.

Salon du Printemps de Montréal

An annual exhibition of Canadian artists presented by the Art Association of Montreal (now the Montreal Museum of Fine Arts) for the first time in 1880. The salon featured amateur, emerging, and professional artists, as well as art-school students. The salon helped Canadian artists gain recognition in a period when more art schools were being established locally so that artists did not have to travel to Europe to study.

Savage, Anne (Canadian, 1896–1971)

A painter and educator. Savage's early work is characterized by rhythmic portrayals of Canadian landscapes, though her later paintings were abstract. She founded arts education organizations and was an original member of the Beaver Hall Group and the Canadian Group of Painters.

Snow, Michael (Canadian, b. 1928)

An artist whose paintings, films, photographs, sculptures, installations, and musical performances have kept him in the spotlight for over sixty years. Snow's Walking Woman series of the 1960s holds a prominent place in Canadian art history. His contributions to visual art, experimental film, and music have been recognized internationally. (See *Michael Snow: Life & Work* by Martha Langford.)

Stravinsky, Igor (Russian/French, 1882–1971)

A conductor, pianist, and revolutionary composer of the twentieth century, Stravinsky was known for his creative, daring compositions and stylistic diversity, beginning with his three Russian ballets written before the First World War, including *Petrushka* (1911). After the Russian Revolution, Stravinsky settled in France and then immigrated to the United States. During this period, his works adopted Neoclassical and Baroque elements.

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.

Tuttle, Richard (American, b. 1941)

A contemporary conceptual artist who has had a prolific output since the 1960s, working at the intersection of sculpture, painting, assemblage, and poetry. Tuttle's pieces explore the volume, colour, lines, textures, and shapes of humble materials. The artist lives and works in Maine, New Mexico, and New York City.

Vaillancourt, Armand (Canadian, b. 1929)

An abstract sculptor and painter whose work is often informed by the political principle of anti-oppression. Vaillancourt's materials range from clay and wood to salvaged metal, bone, and concrete, and his creations often privilege the physical character of his chosen medium.

Varèse, Edgard (French/American, 1883–1965)

An innovative twentieth-century composer who experimented with methods of sound production, Varèse is known for creating noisy and dissonant compositions, his use of unconventional instruments, and his novel approaches to the hallmarks of music: melody, rhythm, and harmony. He immigrated to the United States in 1915 and founded the International Composers' Guild. In the 1950s Varèse began to concentrate on electronic music.

Véhicule Art

Active from 1972 to 1983, Véhicule Art was the first artist-run centre in Montreal. Its founding members included Gary Coward, Bill Vazan, Henry Saxe, Suzy Lake, and Milly Ristvedt. Véhicule Art aimed to be an interdisciplinary, experimental exhibition space as well as a centre of education for artists and the public. In the 1970s the gallery added experimental dance to its programming. By the end of the 1970s, video works dominated its roster.

Viau, Guy (Canadian, 1920–1971)

An art critic, painter, designer, and leader in the Canadian cultural scene from the 1940s until his sudden death, Viau was associated with the Automatistes and studied with Paul-Émile Borduas. He taught at the École du meuble, a furniture design school, and the École des beaux-arts de Montréal. Viau contributed independently to Canadian newspapers and broadcasters in the form of major international stories and art films. He is the author of *Modern Painting in French Canada* (1967). Viau served in many leading cultural positions, including as the deputy director of the National Gallery of Canada in Ottawa, from 1967 to 1969, and as the founding director of the Canadian Cultural Centre in Paris in 1969.

Wieland, Joyce (Canadian, 1930–1998)

A central figure in contemporary Canadian art, Wieland engaged with painting, filmmaking, and cloth and plastic assemblage to explore with wit and passion ideas related to gender, national identity, and the natural world. In 1971 she became the first living Canadian woman artist to have a solo exhibition at the National Gallery of Canada in Ottawa. (See *Joyce Wieland: Life & Work* by Johanne Sloan.)

SOURCES & RESOURCES

Sullivan rapidly gained recognition in Quebec, across Canada, and abroad. She has been widely written about and her own writings and the interviews she has given provide insight into her artistic process.

KEY EXHIBITIONS

Sullivan's works have been exhibited in Canada, the United States, and Europe.
This selection does not include myriad small shows she participated in during
her career, nor the public presentations of her choreographies and
performance art.
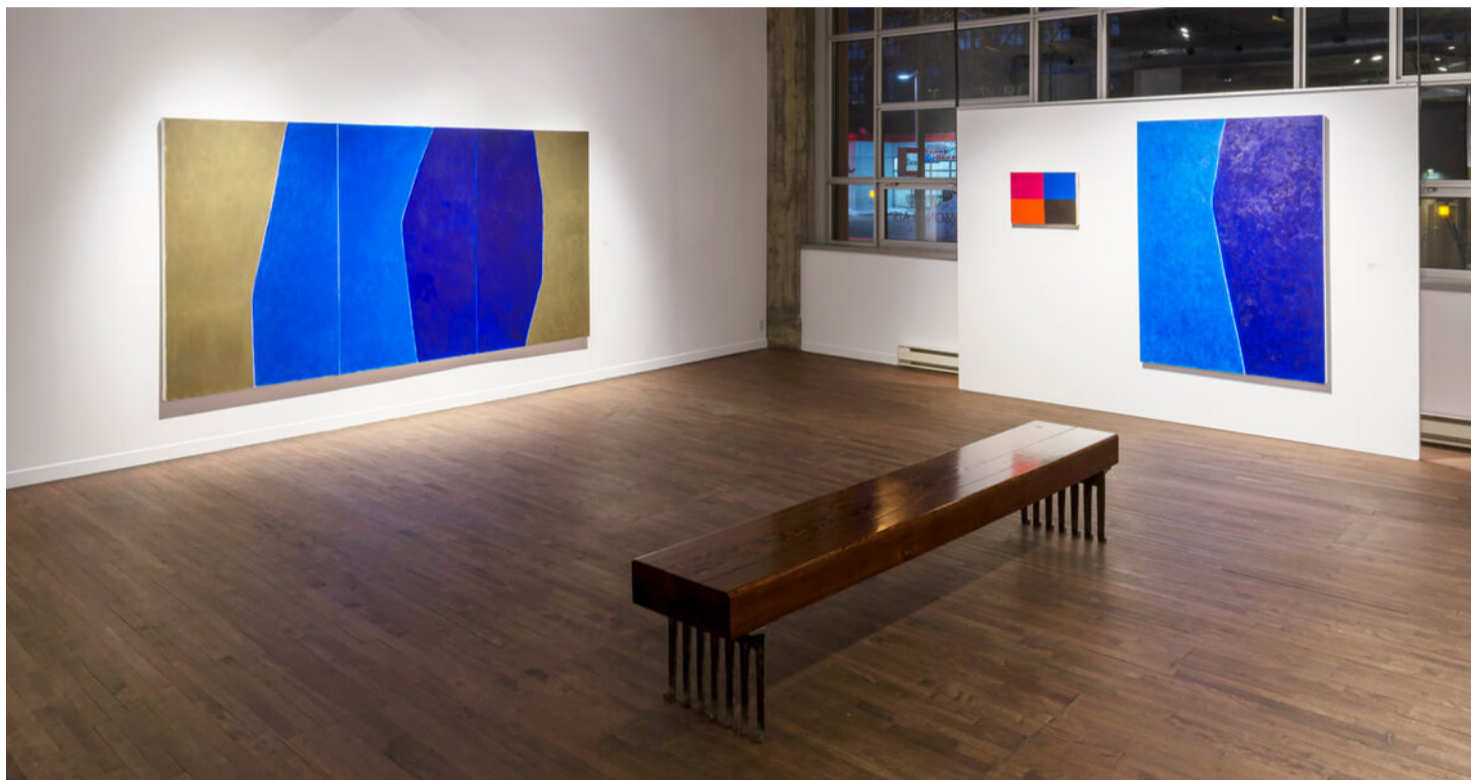
View of *Proportio*, an exhibition at Galerie Simon Blais, with the work *Proportio-3* (left) and *Proportio-2* (right), photograph by Guy L'Heureux.

SELECTED GROUP EXHIBITIONS

1943	*Les Sagittaires*, Dominion Gallery, Montreal.
1963	*Concours artistique de la Province de Québec*, École des beaux-arts, Montreal.
1965	*Confrontation '65*, Association des sculpteurs du Québec, Montreal.
1966	*Salon de la jeune peinture*, Musée Rodin, Paris.
1967	*III Mostra Internazionale di Scultura*, Pagani Foundation, Italy.
1970	*Panorama de la sculpture au Québec, 1945–1970*, Musée d'art contemporain de Montréal.
1972	*Borduas et les Automatistes: 1942–1955*, Musée d'art contemporain de Montréal et Grand Palais, Paris.
1976	*Corridart*, Sherbrooke Street, Montreal.

1977	*Françoise Sullivan/David Moore*, Véhicule Art, Montreal.
1978	*Les Automatistes*, Musée d'art contemporain de Montréal.
1980	*La révolution Automatiste*, Musée d'art contemporain de Montréal.
1992	*La crise de l'abstraction au Canada: Les années 1950/The Crisis of Abstraction: The 1950s*, Musée national des beaux-arts du Québec, Quebec City, and National Gallery of Canada, Ottawa.
1998	*L'époque Automatiste*, Musée d'art contemporain de Montréal. *Refus global (1948): Le manifeste du mouvement Automatiste*, Canadian Cultural Centre, Paris.
1999	*Déclics art et société: Le Québec des années 60 et 70*, Musée d'art contemporain de Montréal.
2001	*Corridart revisité: 25 ans plus tard/Corridart Revisited: 25 Years Later*, Leonard & Bina Ellen Gallery, Concordia University, Montreal.
2002	*Place à la magie: Les années 40, 50 et 60 au Québec*, Musée d'art contemporain de Montréal.
2005	*Les années 60 au Canada/The Sixties in Canada*, National Gallery of Canada, Ottawa.
2010	*On Line: Drawing through the Twentieth Century*, Museum of Modern Art, New York. *The Automatiste Revolution: Montreal, 1941–1960*, Albright-Knox Art Gallery, Buffalo.
2012	*Trafic: L'art conceptuel au Canada, 1965–1980/Traffic Conceptual Art in Canada, 1965–1980*, Leonard & Bina Ellen Gallery, Concordia University, Montreal.

SELECTED SOLO EXHIBITIONS

1964	*Sculptures*, Galerie du Siècle, Montreal.
1978	*Danse dans la neige*, Musée d'art contemporain de Montréal.
1981	*Françoise Sullivan: Rétrospective*, Musée d'art contemporain de Montréal.
1993	*Françoise Sullivan*, Musée national des beaux-arts du Québec, Quebec City.
2003	*Françoise Sullivan (réstrospective)*, Musée des beaux-arts de Montréal.

2008	*Françoise Sullivan*, Art Gallery of Ontario, Toronto.
2016	*Françoise Sullivan: Hommage à la peinture*, Musée d'art contemporain de Baie-Saint-Paul, Quebec.
2017	*Françoise Sullivan: Trajectoires resplendissantes*, Galerie de l'UQAM, Montreal.

SELECTED WRITINGS BY THE ARTIST

Sullivan wrote periodically about the artistic developments that marked the twentieth century. Her texts reveal the influences that shaped her artistic practice and provide insight into her process.

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"La danse et l'espoir." In *Refus global*, edited by Paul-Émile Borduas et al., n.p. Saint-Hilaire: Éditions Myrtha Mythe, 1948.

"Sans titre." In *Françoise Sullivan/David Moore*, n.p. Montreal, Véhicule Art, 1977.

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"Dance and Hope." In Paul-Émile Borduas et al., *Total Refusal: The Complete 1948 Manifesto of the Montreal Automatists*, translated and introduced by Ray Ellenwood. Toronto: Exile Editions, 1985.

"La place de l'œuvre d'art." In "1948 Refus global: 1998 Refus Total." *L'action nationale* 88, no. 7 (1998): 62–63.

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LEFT: Françoise Sullivan, c. 1964, photograph by Photo Gaby, archive of the artist.
RIGHT: Françoise Sullivan at the Venice Biennale, 1970, photograph by Louis Comtois, archive of the artist.

TALKS BY THE ARTIST

1975: "Minimalisme," conference presented at Université du Québec à Montréal.
"L'art conceptuel," conference presented at Université du Québec à Montréal.

1993: "Untitled," conference presented in the context of the exhibition *The Crisis of Abstraction in Canada: The 1950s*, National Gallery of Canada, Ottawa.

2004: "Goodbye Monsieur Duchamp," conference at the Royal Society of Canada, National Gallery of Canada, Ottawa.

SELECTED CRITICAL WRITINGS ON THE ARTIST'S WORK

As Sullivan's recognition as an important Canadian artist continues to grow, so does the breadth of scholarship and the number of critical reviews interpreting and documenting her work.

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Côté, Mario. "Recréer *Danse dans la neige*/Re-creating *Danse dans la neige*." *Ciel variable*, no. 86 (2010): 32–39.

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Lindgren, Allana. *From Automatism to Modern Dance: Françoise Sullivan with Franziska Boas in New York*. Toronto: Dance Collection Danse Press/es, 2003.

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Lungu, Florentina. "L'oeuvre de Françoise Sullivan sous le signe de l'archétype." *ETC*, no. 64 (2003–04): 34–37.

Rannou, Pierre. "Les promenades de Françoise Sullivan." *Esse*, no. 54 (Spring/Summer 2005): 26-31.

Saint-Gelais, Thérèse. "Françoise Sullivan." *Protée* 26, no. 3 (1998): 65–67.

KEY INTERVIEWS WITH THE ARTIST

Biron, Normand. "Françoise Sullivan et les rythmes profonds de la nature." *Vie des Arts* 32, no. 127 (June 1987): 59 and 75.

Blois, Michel, and Alexandre Motulsky-Falardeau. "Quand la peinture et la danse ne font qu'une." *Être artiste: Entretiens avec Madeleine Arbour, Francine Simonin, Paul Lacroix, Jean-Pierre Morin, Michel Goulet, Françoise Sullivan, René Derouin et Marcel Barbeau*, 64–69. Quebec City: L'Instant même, 2015.

Enright, Robert. "A Woman for All Seasons: An Interview with Françoise Sullivan." *Border Crossings* 27, no. 2 (June 2008): 48–61.

Françoise Sullivan with her sons, c. mid-1960s, photograph by Paterson Ewen, archive of the artist.

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FRANÇOISE SULLIVAN
Life & Work by Annie Gérin

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ABOUT THE AUTHOR

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Annie Gérin is a curator and professor of art history and art theory at the Université du Québec à Montréal (UQAM). She was educated in Canada, Russia, and the United Kingdom, and her research interests encompass the areas of Canadian and Soviet art in the twentieth and twenty-first centuries. She is especially interested in art as it is encountered by non-specialized publics, outside the gallery space.

Gérin is the author of *Godless at the Workbench: Soviet Humoristic Antireligious Propaganda/Sans-dieu à l'atelier: La propagande antireligieuse illustrée et humoristique en Union Soviétique* (2004), and *Devastation and Laughter: Satire, Power, and Culture in the Early Soviet State, 1920s–1930s* (2018). She has co-edited several essay collections, including *Canadian Cultural Poesis* (2006), *Public Art in Canada: Critical Perspectives* (2009), *Oeuvres à la rue: Pratiques et discours émergents en art public* (2010), *Formes urbaines: Circulation, stockage et transmission de l'expression culturelle à Montréal* (2014), and *Sketches from an Unquiet Country: Canadian Graphic Satire, 1840–1940* (2018).

"Throughout my life I have been in contact with Françoise Sullivan's work. I am amazed at her prolonged career and the variety of projects and media she tackled. When I first visited her studio in 2016, I was also impressed by her generosity and her quick wit. The studio was filled with works, books, and piles of paint tubes, which she described as photogenic. At the age of ninety-three, she was still painting pretty much every day."

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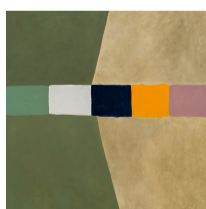
Françoise Sullivan, *Proportio-7*, 2015. (See below for details.)

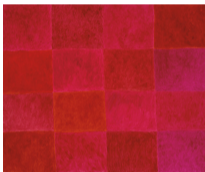## Credits for Banner Images

Biography: Françoise Sullivan, 1980. Photograph by Louise Descoteaux. Courtesy of Galerie Simon Blais, Montreal.

Key Works: *Homage to Paterson*, 2003. (See below for details.)

Significance & Critical Issues: *Only Red no. 2*, 2016. (See below for details.)

Style & Technique: Françoise Sullivan and Jeanne Renaud in *Duality* (*Dualité*), 1948. (See below for details.)

Sources & Resources: A page from *Refus global*; "La danse et l'espoir," 1948. The Thomas Fisher Rare Book Library, University of Toronto, D-10 7108.

Where to See: Françoise Sullivan's Montreal studio, 2015. Photographer unknown. Archive of the artist. Courtesy of the artist.

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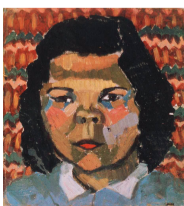
Amerindian Head I (*Tête amérindienne I*), 1941. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Amerindian Head II (*Tête amérindienne II*), 1941. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Black and Tan, 1948. Costume by Jean-Paul Mousseau. Fonds Iro Valaskakis Tembeck, Bibliothèque de la danse Vincent-Warren, Montreal, PHO-S855-1949-01. © Françoise Sullivan/SODRAC (2018).

Blocked Phone Booth (*Cabine téléphonique bloquée*), 1978–79. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Blocked Window (*Fenêtre bloquée*), 1977. Collection of the artist. Courtesy of Galerie de l'UQAM. © Françoise Sullivan/SODRAC (2018). Photo credit: L-P Côté.
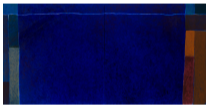
Blue Bloom, 2016. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018). Photo credit: Guy L'Heureux.

Callooh Callay, 1967. University of Regina, Saskatchewan. Courtesy of BAnQ, Montreal. © Françoise Sullivan/SODRAC (2018).

Choreography for Five Dancers and Five Automobiles (*Chorégraphie pour cinq danseuses et cinq automobiles*), 1979. Photographer unknown. Courtesy of the artist. © Françoise Sullivan/SODRAC (2018).

Concentric Fall (*Chute concentrique*), 1962. Musée national des beaux-arts du Québec, Quebec City. Purchased during the "Concours artistiques du Québec" (1st prize, sculpture) (1963.132). © Françoise Sullivan/SODRAC (2018). Photo credit: MNBAQ, Idra Labrie.

Cretan Cycle 2, no. 2 (*Cycle crétois 2, no. 2*), 1985. Beaverbrook Art Gallery, Fredericton, gift from Françoise Sullivan. Courtesy of Galerie Simon Blais, Montreal © Françoise Sullivan/SODRAC (2018). Photo credit: Guy L'Heureux.

Cretan Cycle 2, no. 3 (*Cycle crétois 2, no. 3*), 1985. Beaverbrook Art Gallery, Fredericton, gift from Françoise Sullivan. Photograph by Guy L'Heureux. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Cretan Cycle no. 13 (*Cycle crétois no. 13*), 1984. Musée national des beaux-arts du Québec, Quebec City. Purchased for the collection "Prêt d'œuvres d'art" (CP.1985.57) © Françoise Sullivan SODRAC (2018). Photo credit: MNBAQ, Idra Labrie.

Dance in the Snow (*Danse dans la neige*), 1948. Images from the album *Danse dans la neige*, published by Françoise Sullivan in fifty copies, S.l. Images Ouareau (1977). Courtesy of Galerie de l'UQAM. © Françoise Sullivan/SODRAC (2018).

Encounter with Archaic Apollo (*Rencontre avec Apollon archaïque*), 1974. Montreal Museum of Fine Arts, gift from Françoise Sullivan (2001.67). © Françoise Sullivan/SODRAC (2018).

Fall in Red (*Chute en rouge*), 1966. Musée d'art contemporain de Montréal, (A 67 13 S 1). © Françoise Sullivan/SODRAC (2018). Photo credit: MACM.

Françoise Sullivan performing *Black and Tan*, 1947. Dance Collection Danse Archive, Toronto. © Françoise Sullivan/SODRAC (2018).

Homage to Paterson, 2003. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018). Photo credit: Denis Farley, Montreal Museum of Fine Arts.
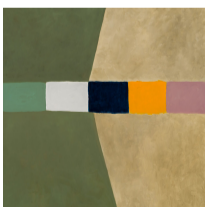

Homage to Ulysse no. 3, 2003. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018). Photo credit: Guy L'Heureux.

*Jean-Paul (no. 4)*, from the series Homages, 2002–03. Art Gallery of Ontario, Toronto, anonymous donor (2004/169). © Françoise Sullivan/SODRAC (2018).

I Speak (*Je parle*), 1993, choreography, text, and painted tondo, performed by Ginette Boutin during the opening of the exhibition *Françoise Sullivan: Trajectoires resplendissantes*, January 10, 2017. Photograph by Isadora Chicoine-Marinier. Courtesy of Galerie de l'UQAM.

Labyrinth (*Labyrinthe*), 1981. National Gallery of Canada, Ottawa, purchased 1982 (no. 28115.3). © Françoise Sullivan/SODRAC (2018).

Madame Récamier (also known as *Reclining Woman*), 1966. Collection of the Canada Council Art Bank. Courtesy of the Art Bank. © Françoise Sullivan/SODRAC (2018).

Mountain (*Montagne*), 1997. Pavillon Président-Kennedy, Université du Québec à Montréal (1997.4.1-7). © Françoise Sullivan/SODRAC (2018). Photo credit: Galerie de l'UQAM.

Notations of a Choreography (*Notations d'une chorégraphie*), 1948. Collection of the artist. Courtesy of Galerie de l'UQAM. © Françoise Sullivan/SODRAC (2018). Photo credit: L-P Côté/Galerie de l'UQAM.

Of One (*De une*), 1968–69. Musée national des beaux-arts du Québec, Quebec City, gift from Françoise Sullivan (2002.165). Courtesy of the artist. © Françoise Sullivan/SODRAC (2018). Photo credit: Michiko Yajima.
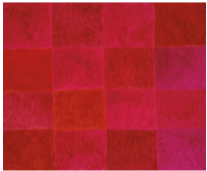
Only Red no. 2, 2016. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Portraits of People Who Resemble One Another (*Portraits de personnes qui se ressemblent*), 1971 (printed 2003). Collection of the artist. Courtesy of Galerie de l'UQAM. © Françoise Sullivan/SODRAC (2018). Photo credit: L-P Côté.

Proportio-5, 2015. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018). Photo credit: Guy L'Heureux.

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Reds (*Rouges*), 2009–10. Montreal Museum of Fine Arts, gift from Françoise Sullivan, (2011.347.1-2). Photograph by the MMFA. © Françoise Sullivan/SODRAC (2018).
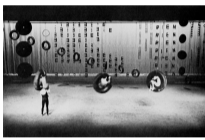
Rien, 1966. © Françoise Sullivan/SODRAC (2018). Reproduced with permission of the artist from *Françoise Sullivan: Rétrospective*, exhibition catalogue, Quebec: Ministère des affaires culturelles, 1981.

Les Saisons Sullivan, details of spring, summer, and autumn, 1947–2007. Prints by Marion Landry. Interpretations by Andrée-Maude Côté (spring), Annik Hamel (summer), Louise Bédard (autumn), and Ginette Boutin (winter). Courtesy of Galerie de l'UQAM. © Françoise Sullivan/SODRAC (2018).

Sculpture to See Through no. 5 (*Sculpture pour voir au travers no. 5*), 1965. Collection of the artist. Courtesy of the artist. © Françoise Sullivan/SODRAC (2018).

Spiral (*Spirale*), 1969. Musée d'art contemporain de Montréal, (A 77 59 S 1). © Françoise Sullivan/SODRAC (2018). Photo credit: Richard-Max Tremblay.
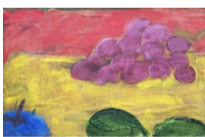
Still Life (*Nature morte*), 1940. Collection of Madeleine Arbour. © Françoise Sullivan/SODRAC (2018).

Legend of Artists (*La légende des artistes*), 1976. In collaboration with David Moore and Jean-Serge Champagne. Photograph by Louis-Philippe Meunier, Fonds Corridart, Concordia University Archives, Montreal (P119-02-231). © Françoise Sullivan/SODRAC (2018).

Legend of Artists (*La légende des artistes*), 1976. In collaboration with David Moore and Jean-Serge Champagne. Photograph by Louis-Philippe Meunier. Archives de la ville de Montréal (VM094-EM0750-002). © Françoise Sullivan/SODRAC (2018).


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The Progress of Cruelty (*Le progrès de la cruauté*), 1964. Petromont Collection, Montreal Museum of Fine Arts, (1991.16). © Françoise Sullivan/SODRAC (2018). Photo credit: Montreal Museum of Fine Arts.

Tondo II, 1980. Collection of the artist. Courtesy of the Centre for Contemporary Canadian Art. Copyright © Françoise Sullivan/SODRAC (2018).
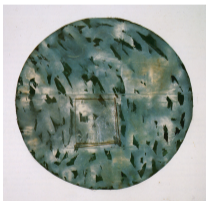
Tondo III, 1980. Collection of the artist. Courtesy of the Centre for Contemporary Canadian Art. Copyright © Françoise Sullivan/SODRAC (2018).

Tondo no. 6, 1980. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Tondo VIII, 1980. Musée national des beaux-arts du Québec, Quebec City, purchase (1984.13). Photograph by Pierre Charrier. © Françoise Sullivan/SODRAC (2018).

Untitled (Colourful Wave) (*Sans titre [Onde colorée]*), c. 1966–67. Collection of the artist. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018). Photo credit: Guy L'Heureux.
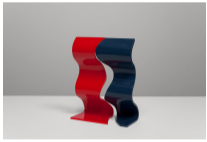

Untitled, 1968. Musée d'art contemporain de Montréal, gift from M. Jean leFebure (D 11 16 S 2). © Françoise Sullivan/SODRAC (2018). Photo credit: Richard-Max Tremblay.

Françoise Sullivan during the performance *Walk among the Oil Refineries* (*Promenade parmi les raffineries de pétrole*), 1973. Photograph by Alex Neumann. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Walk between the Museum of Contemporary Art and the Museum of Fine Arts (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970. Montreal Museum of Fine Arts, gift from Françoise Sullivan (2001.66.6). © Françoise Sullivan/SODRAC (2018).
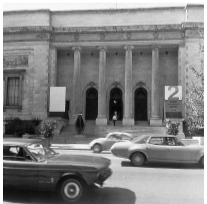
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Walk between the Museum of Contemporary Art and the Museum of Fine Arts (*Promenade entre le Musée d'art contemporain et le Musée des beaux-arts de Montréal*), 1970. Montreal Museum of Fine Arts, gift from Françoise Sullivan (2001.66.18). © Françoise Sullivan/SODRAC (2018).

Credits for Photographs and Works by Other Artists

Callooh Callay reinstalled at the University of Regina in 2010. Photographer unknown. University of Regina Archives.

Choreographic notes for Françoise Sullivan's *Hierophany* (*Hiérophanie*), 1979. Dance Collection Danse Archive, Toronto.

Cover of the catalogue for the exhibition *Françoise Sullivan: Trajectoires resplendissantes*, 2017. Courtesy of the Galerie de l'UQAM.

A Dance for Those of Us Whose Hearts Have Turned to Ice, Based on the Choreography of Françoise Sullivan and the Sculpture of Barbara Hepworth (with Sign-Language Supplement), 2007, by Luis Jacob. Courtesy of the artist.

Demolition of *Corridart*, Sherbrooke Street, July 13 and 14, 1976. Photograph by Louis-Philippe Meunier. Archives de la ville de Montréal, VM94-EM0752-008.

Handprints (*Empreintes*), 2015, instruction of Paul-André Fortier performed by Françoise Sullivan during the opening of the exhibition *do it Montreal*, Galerie de l'UQAM, January 12, 2016, Montreal. Photograph by David Ospina. Courtesy of Galerie de l'UQAM.
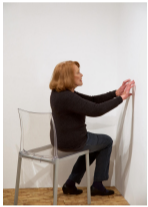
Handprints (*Empreintes*), 2015, instruction of Paul-André Fortier performed by Françoise Sullivan during the opening of the exhibition *do it Montreal*, Galerie de l'UQAM, January 12, 2016, Montreal. Photograph by L-P Côté. Courtesy of Galerie de l'UQAM.

Endless Column (Version 1), by Constantin Brancusi, 1918. Museum of Modern Art, New York, gift from Mary Sisler (645.1983) © 2018 Artists Rights Society (ARS), New York.

En face de moi, a choreography by Françoise Sullivan, performed by Ginette Boutin during the *Françoise Sullivan* exhibition at the Musée national des beaux-arts du Québec, Quebec City, in March 1993. Photographer unknown. Courtesy of the Centre for Contemporary Canadian Art. © Françoise Sullivan/SODRAC (2018).

Françoise Sullivan, 1936. Photograph by Studio Garcia. Courtesy of Galerie Simon Blais, Montreal.

Françoise Sullivan, c. 1964. Photograph by Photo Gaby. Archive of the artist. Courtesy of the artist.

Françoise Sullivan, c. 1965. Photograph by George C. Fenyon. Dance Collection Danse Archive, Toronto.

Françoise Sullivan, age fourteen, at l'École de danse Gérald Crevier. Photographer unknown. Dance Collection Danse Archive, Toronto.

Françoise Sullivan and her sons, c. mid-1960s. Photograph by Paterson Ewen. Archive of the artist. Courtesy of the artist.

Françoise Sullivan and her sons, Vincent, Geoffrey, Jean-Christophe, and Francis, in their home, 1961. Photograph by Paterson Ewen. Courtesy of the artist.

Françoise Sullivan and Jeanne Renaud in *Duality* (*Dualité*), 1948. Photograph by Arthur Renaud. Fonds Iro Valaskakis Tembeck, Bibliothèque de la danse Vincent-Warren, Montreal, PHO-S855-1948-01.

Françoise Sullivan and Jeanne Renaud in *Duality* (*Dualité*), 1948. Photographer unknown. Courtesy of the Dance Collection Danse Archive, Toronto.

Françoise Sullivan and Penny Kondak in *Duality* (*Dualité*), 1949. Photographer unknown. Archive of the artist. Courtesy of the artist.

Françoise Sullivan and Pierre Gauvreau, at l'École de danse Gérald Crevier, "Le spectre de la rose," 1940s. Photograph by Niemi Studios. Courtesy of the artist.

Françoise Sullivan at Franziska Boas's studio in New York, c. 1947. Photographer unknown. Courtesy of the artist.

Françoise Sullivan at Hickey Plastics, working on a Plexiglas sculpture, 1968. Photograph by Michiko Yajima Gagnon. Dance Collection Danse Archive, Toronto.

Françoise Sullivan at the Venice Biennale, 1970. Photograph by Louis Comtois. Courtesy of the artist.

Françoise Sullivan (front), John A. Sullivan (left), and Corinne Sullivan (third from left) with family friends, 1934. Archive of the artist. Courtesy of Galerie Simon Blais, Montreal.

Françoise Sullivan, Gérald Crevier, and Marie-Paule Crevier, 1940. Photographer unknown. Dance Collection Danse Archive, Toronto.

Françoise Sullivan in the CBC production of Monteverdi's *Le Combat*, featuring a choreography by Sullivan, 1953. Photographer unknown. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Françoise Sullivan in Central Park, New York, c. 1946. Photograph by Laredo. Courtesy of the artist.

Françoise Sullivan in her studio, 2007, photograph by François Lafrance. Archive of the artist. Courtesy of the artist.

Françoise Sullivan wearing the costume Jean-Paul Mousseau designed for *Black and Tan*, 1949. Dance Collection Danse Archive, Toronto. Photograph by Annette and Basil Zarov. © Françoise Sullivan/SODRAC (2018).

Françoise Sullivan with Mary O'Connell at Franziska Boas's studio in New York, c. 1947. Photographer unknown. Dance Collection Danse Archive, Toronto.

Ginette Boutin in *Black and Tan*, 1992, a choreography by Françoise Sullivan. Photographer unknown. Courtesy of the Centre for Contemporary Canadian Art.

Installation view of *Mountain* (*Montagne*), 1997. Pavillon Président-Kennedy, Université du Québec à Montréal (1997.4.1-7). Photograph by Michel Brunel. © Françoise Sullivan/SODRAC (2018).

Installation views of *Aeris Ludus*, 1967. *Sculpture '67* catalogue, published by the National Gallery Centennial project for Toronto City Hall. Courtesy of Harbourfront Centre Gallery, Toronto. © Françoise Sullivan/SODRAC (2018).
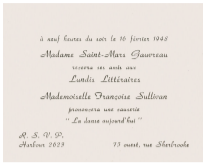
Invitation to Françoise Sullivan's reading of her essay "La danse aujourd'hui," February 16, 1948. Dance Collection Danse Archive, Toronto.

L'affaire Corridart postcards, 1977. Fonds Pierre Ayot, BAnQ, Vieux-Montréal, (P905,S6,D1).
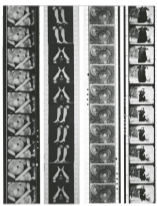
Mechanical Ballet (*Ballet mécanique*), by Fernand Léger, 1924. Museum of Modern Art, New York, acquired from the artist © 2018 Artists Rights Society (ARS), New York.

Martha Graham, Letter to the World (Kick), by Barbara Morgan, 1940. National Gallery of Canada, Ottawa. [©Barbara Morgan Estate]

A page from *Refus global*; "La danse et l'espoir," 1948. The Thomas Fisher Rare Book Library, University of Toronto, D-10 7108.

Paterson Ewen and Françoise Sullivan in New York, 1957. Photographer unknown. Dance Collection Danse Archive, Toronto.

Pearl Primus, New York, by Lisette Model, 1943. National Gallery of Canada, Ottawa. © Lisette Model Foundation.

Pierre Gauvreau, Françoise Sullivan, Louise Renaud, Madeleine and Mimi Lalonde, Claude Gauvreau, and Marcel Barbeau in Saint-Hilaire, 1946. Photographer unknown. Dance Collection Danse Archive, Toronto.
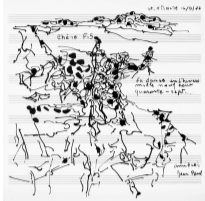

Plate from the album *Dance in the Snow*, choreography improvised by Françoise Sullivan, 1948, print 1977, by Jean-Paul Riopelle. Montreal Museum of Fine Arts, Monique Arnoldi Bequest (2008.95.18). Photo credit: Montreal Museum of Fine Arts.

Poster for the performance *And the Night to the Night* (*Et la nuit à la nuit*) by Françoise Sullivan's dance group, 1981. Dance Collection Danse Archive, Toronto.

Poster for Franziska Boas's studio, 1945, Dance Collection Danse Archive, Toronto.

Proportio, an exhibition at Galerie Simon Blais in Montreal, with the work *Proportio-3* (left) and *Proportio-2* (right). Photograph by Guy L'Heureux. Courtesy of Galerie Simon Blais, Montreal. © Françoise Sullivan/SODRAC (2018).

Refus global manifesto, 1948. Courtesy of the Art Gallery of Ontario, Toronto.
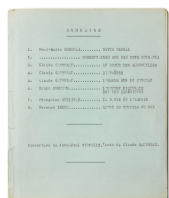
Refus global manifesto, table of contents, 1948. Courtesy of the Art Gallery of Ontario, Toronto.

Rehearsal of Françoise Sullivan's *Hierophany* (*Hiérophanie*), 1980. Photograph by Denis Farley. Courtesy of the artist. © Françoise Sullivan/SODRAC (2018).

Rehearsal of Françoise Sullivan's choreography *Labyrinth* (*Labyrinthe*), 1981. Photographer unknown. Courtesy of the artist. © Françoise Sullivan/SODRAC (2018).

Rideau, performed by Jeanne Renaud and Peter Boneham, during *Expression 65* in 1965. Set design by Françoise Sullivan. Photograph by Marc-André Gagné. Bibliothèque de la danse Vincent-Warren, Montreal, (PHO-R463-1965-RID-01).

Shefler's Springtime Revue at His Majesty's Theatre in Montreal, April 27, 1934. Photograph by Ashton and Doucet. Dance Collection Danse Archive, Toronto.

Souvenir program *The Firebird*, from the Ballets Russes of Serge Diaghilev, 1910. Library of Congress, Music Division.

The Strangford Apollo, c. 490 BC. British Museum, London, (1864,0220.1) © The Trustees of the British Museum.

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