

Molinari

Illustrated Chronology

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Unless otherwise noted, the documents reproduced are from the archives of the Guido Molinari Foundation.

Abbreviations

AGO	Art Gallery of Ontario
CCA	Canada Council for the Arts
ÉBAM	École des beaux-arts de Montréal
GMF	Guido Molinari Foundation
MACM	Musée d'art contemporain de Montréal
MMFA	Montreal Museum of Fine Arts
MNBAQ	Musée national des beaux-arts du Québec
MoMA	Museum of Modern Art (New York)
NFAAM	Non-Figurative Artists' Association of Montreal
NGC	National Gallery of Canada
SPVM	Service des Parcs de la Ville de Montréal
VAG	Vancouver Art Gallery







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FIG. 20

Guido Molinari's mother, Evelyne Dini
(1889–1966) (n.d.).
Photographer unknown

FIG. 21

Guido Molinari's father, Gennario
(Charles) Molinari (1879–1948) in
Paris (n.d.).
Photographer unknown

For a full and dynamic presentation of the artist's life and work from 1933 to 1969, from the year of his birth to when he abandoned the paintings of vertical stripes of equal width, see the "true novel" of his friend Bernard Teyssède, first published in the exhibition catalogue *Guido Molinari, Triangulaires 1974* (Paris: Canadian Cultural Centre, 1974) and reprinted here, p. 15–72.

1933 Born on October 12 in Montreal East, at 1189 Sainte-Élisabeth Street, into a family originally from the Abruzzo region in Italy. Son of Charles Molinari (1879–1948), a musician with the Orchestre des concerts symphoniques de Montréal and first president of the Quebec Musicians' Association; and of Evelyne Dini (1889–1966), the daughter of a sculptor. The youngest of seven children. Baptized under the name Dino Benito Claudio Guy Molinari.

1944–1945 Frequent the Sherbrooke Street galleries with Lucien Riel, husband of his sister Réjane, both of whom lived in the family home, and Riel's friend Léopold Dufresne, a companion of Paul-Émile Borduas.

1947 In October, wins first prize in a competition held by the Montreal newspaper *Photo-Journal*, for "a very modern-looking" oil painting of a landscape **ILL. 1**, according to the newspaper, which added in a caption: "We congratulate [the artist] for his lovely painting and encourage him to work with courage to become a great Canadian painter one day." ["PALMARÈS DU CONCOURS," 1947, 26] Bernard Teyssède would later describe the landscape: "Painted from memory (not *en plein air*), with heavy impasto, eschewing anecdotal detail and complacent colours, it was in line with Dufresne's example." [TEYSSÈDE, 1974, 4]

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1948 Quits secondary school; frequents movie theatres.

Works as a delivery boy of dentistry products, then in an electroplating facility (from September to December).

September: Enrolls in introductory drawing night courses at the ÉBAM (1948–51).

1949 January: Goes back to secondary school. Contracts tuberculosis and as of April is forced to stop all activities for several months. Uses the time to read Sartre, Camus, and Nietzsche, as well as art history books and *Scientific American*. Attends night classes at the ÉBAM in the fall.

1951 April: Passes year-end examinations for the ÉBAM night courses and wins first prize for drawing.

April to June: Enrolls in an extension course with Marian Scott at the MMFA art school, which was known for greater freedom. Discovers the art of Jackson Pollock in a special issue of *Life* magazine (August 8, 1949), and the ideas of Mondrian.

May 16–31: First sees Automatiste work in the exhibition *Les étapes du vivant – des objets de la nature aux objets surrationnels*, organized by Jean-Paul Mousseau, Jean leFébure, and Claude Gauvreau in a commercial space located at 81 Ontario Street East.

September: Accepted in the first section at the ÉBAM but remains for only three days. Enrolls in regular courses at the MMFA art school. Frequent the restaurant-bar La Hutte (Sherbrooke Street), where the disciples of Borduas meet. Becomes friends with Gauvreau, Robert Blair, Marcelle Ferron, Ulysse Comtois, Rita Letendre. Reads works by André Breton and the *Refus global*.

Regarding Borduas's influence on his practice: "I personally learned a great deal from Borduas and the Automatistes. They are at the root of my evolution. If Borduas had not been there, my evolution would have likely been very different."

[THÉBERGE, 1976B, 2]

His view of the teaching methods at the ÉBAM: "The studies? Oh, three days! . . . I'd never go back and have to see these boring fellows walking around the students . . . no way! I thought: it would take years at the École des Beaux-Arts to one day become one of these "masters" that put young people to sleep, never! . . . Though I did take night classes for three years at the École and the art school of the Museum of Fine Arts. I made realistic, technical works; my mother still has a collection of my work from when I was 17 and 18." [JASMIN, 1962A]

November: Starts painting in the dark as a means of contesting certain tenets of Automatiste aesthetics. Withdraws definitively from the MMFA art school when his teacher, Marian Scott, declares herself unable to offer comments on his work. In the spirit of "mechanical Automatism," he also makes a series of abstract monotypes by putting coloured boards through the spin cycle of his mother's washing machine. [TEYSSÈDRE, 1974, 5]

Fall: Changes his first name to Guido.

December: Begins a series of flower paintings (which he continues to paint until 1953), unrelated to Automatism. "Molinari felt the necessity to provide his family with a justification for what they had invested in him." [SINGLY, 2004A, 36]

1952 Occupies a studio in the attic of an old stone house at 475 Gilford Street. Able to accommodate a hundred people, the place is well known to the police. However, Molinari paints very little at this time, according to Robert Millet. [MILLET, 1962, 20] Nevertheless, he paints some figurative works (besides still lifes and flowers, he paints many portraits of his friends and family) and begins making abstract works that are increasingly constructed. [SINGLY, 2004B, E6]

Winter 1952–53: Paints his last figurative paintings. Takes up the gestural work begun in late 1951 and uses new mediums.

1953 Meets Fernande Saint-Martin during the exhibition *La Place des Artistes*.

Is part of the varied group of intellectuals who meet at the Petite Europe café on Sherbrooke Street. "[The] young painter and poet Guido Molinari, one of the devotees of Automatism, tells us: 'It's important to understand the difference: Existentialism is a way of being from a social, rather than aesthetic, standpoint; Automatism is expressed particularly through poetry, painting, and music. The form reveals the non-rational spirit by expanding the scope of reality. Existentialism sees life as a fatality, while Automatism wants to recreate life.'" [MORIN, 1953, 35]

Frequently reads his poetry in public in an attempt to see Quebec become more receptive to libertarian spirits. [GAUVREAU, 1953] Poetic experiments based on chance and complete freedom at the level of syntax and grammar. Chooses words for their colour and shape. [MILLET, 1962, 20]

Begins making abstract works in earnest, both paintings and drawings. Produces approximately 150 drawings over the course of the year.

His new studio is located in his mother's house at 3533 De Bordeaux Street. [SINGLY, 2004A, 39]



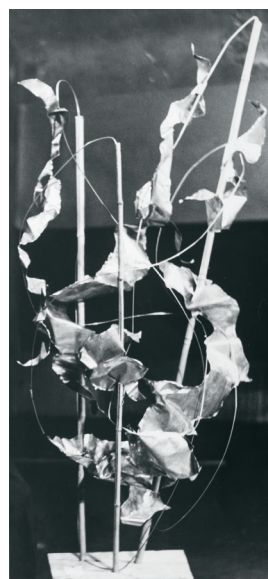
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FIG. 22
Guido Molinari in front of his studio on Gilford Street in Montreal (1952).
Photographer unknown

FIG. 23
Guido Molinari and Raymond Poulin at the Petite Europe café in Montreal (1953).
Photo: Robert Millet

FIG. 24
Guido Molinari at the exhibition *La Place des artistes* (1953).
Photo: Robert Millet

FIG. 25
Sculpture presented in the exhibition *La Place des Artistes* in Montreal (1953).
Photographer unknown

FIG. 26
Guido Molinari (1954).
Photo: Robert Millet



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GROUP EXHIBITION

La Place des Artistes 82 Sainte-Catherine Street West, Montreal, May 1–31, 1953, mainly organized by Marcelle Ferron and Robert Roussil. Molinari shows work in three categories: painting **ILL. 5, 8, 9**, poetry, and sculpture.

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1954 Molinari refuses to participate in *La matière chante*, an exhibition at Galerie Antoine organized by Gauvreau and curated by Borduas, who expressly makes the trip from New York.

No longer wishes to be part of any group. In response to a remark printed in the *Petit Journal* on August 29, 1954, stating that “Molinari is considered to be among the theoreticians of the Automatisme movement in Montreal,” he sends a telegram asking the newspaper to correct the error: “Have never been part of the Automatiste group—Stop—Therefore cannot be its theoretician—Stop—I am the theoretician of Molinarism.” [MOLINARI, 1954]

“He criticized ‘conventional’ Automatistes for still holding on, despite their pretensions otherwise, to ‘traditional notions of lighting.’ This explains why he was never able to become part of the Automatiste group.” [MILLET, 1962, 20]

Fall: Named art director of exhibitions at L’Échourie restaurant (54 Pine Avenue West). Wishes to present a new exhibition every two weeks. [BOURGOGNE, 1954, 6]

“In the late fifties, we frequented L’Échourie, one of the greatest coffee hangouts of bohemia, near the corner of Pine and Parc. The main room was huge, had a mezzanine for showing paintings, and in the back, a kind of sunroom, in which you could eat in a more intimate setting. In the afternoons, with the chess players, readers, scribblers, and sketchers, L’Échourie was a key place for learning how to waste time.” [GERMAIN, 2010]

November: Moves in with Fernande Saint-Martin.

SOLO EXHIBITION

First solo exhibition: **Molinari, dessins** L’Échourie, Montreal, Dec. 2–23, 1954

P. 82 **ILL. 145.**

“My drawings from 1954 . . . are another way of creating vibrating masses . . . vectors, movement. . . I see them as monochromatic paintings.” [THÉBERGE, 1976, 3] Reviews are mixed. Robert Ayre has a negative view: “He does not look at life but into his mind or, as it sometimes seems, simply lets his pencil hover over the pages, occasionally alighting to make a mark. Some of the drawings are as faint and unmotivated as bird tracks in the snow or skeletons of fallen leaves. They may be gathered together to express volumes, they may form an elusive face or a nude without arms, but I thought they had very little to say.” [AYRE, 1954, 19] Paul Gladu is more positive. He appreciates Molinari’s drawings and sees him as a bohemian trying to avoid conventions: “The result is a ‘doodle’ in a grand style, a compelling and mysterious writing, an enchanting labyrinth in which the gaze gets lost, a capricious spider web that pleasingly catches the eye!” [GLADU, 1954]

1955 January: First trip to New York City for one week. Impressed by Pollock’s and de Kooning’s paintings, which he sees for the first time.

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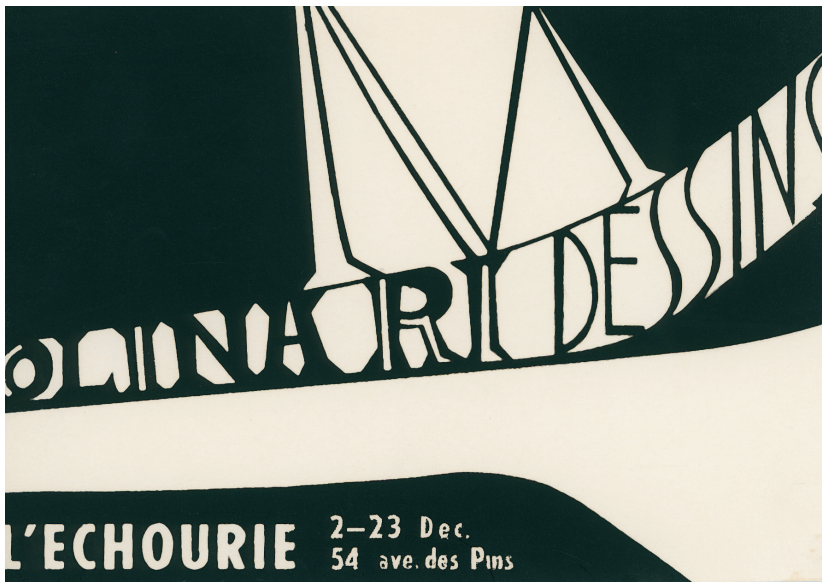
Late January: Begins a series of drip paintings **ILL. 15, 18.**

February 10: Launch of *Manifeste des Plasticiens* at L’Échourie.

May: Stops working at L’Échourie.



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FIG. 27

From left to right: Armand Vaillancourt, Michèle Juneau, Paterson Ewen, Jean-Paul Mousseau, Guido Molinari, Fernande Saint-Martin, and Claude Gauvreau at L'Échourie for the filming of the movie *Artist in Montreal* by Jean Palardy (1954).
Photo: Robert Millet

FIG. 28

Invitation card for the exhibition *Molinari, dessins* at L'Échourie (1954).

FIG. 29

Guido Molinari and Fernande Saint-Martin at L'Échourie (1955).
Photo: Robert Millet



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Exposition Exhibition
présentée par *presented by*
Gilles Corbeil

Musée des Beaux-Arts de Montréal
 Salles XII et XIII. Du 11 au 28 février
 Avec l'autorisation du Président et du Conseil, nous vous
 invitons au vernissage mercredi soir le 9 février à 8 hres.

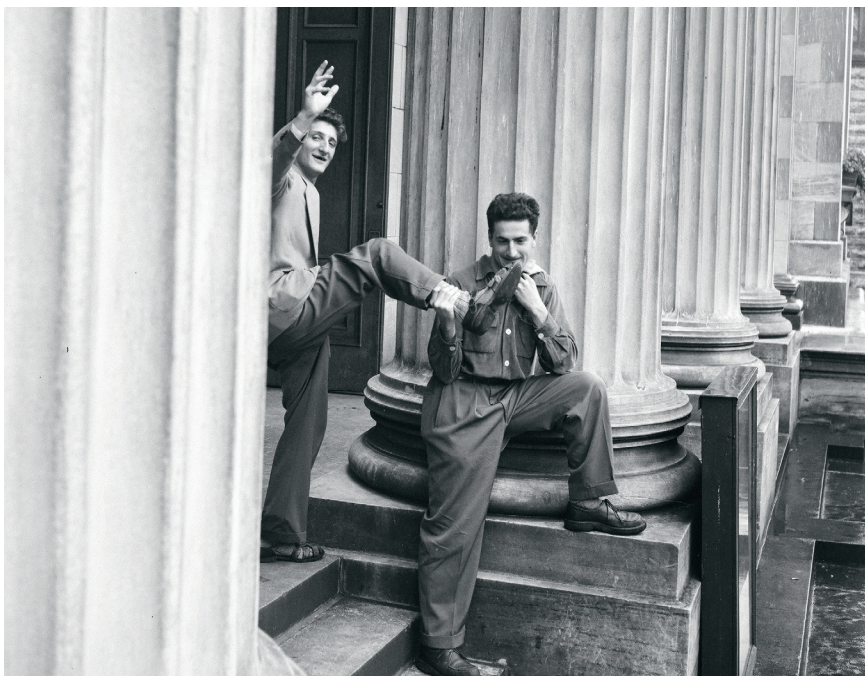
Montreal Museum of Fine Arts
 Rooms XII and XIII. From February 11th
 to 28th

We invite you to the preview by permission of the
 President and Council, Wednesday the 9th at 8 p.m.

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FIG. 30
 Guido Molinari and Jean Bertrand at
 the entrance of L'Actuelle Gallery in
 Montreal (1955).
 Photographer unknown

FIG. 31
 Guido Molinari with a painting by
 Jean Paul Riopelle, on the opening
 night of L'Actuelle Gallery (1955).
 Photo: Robert Millet

FIG. 32
 Invitation card for the exhibition
Espace 55 at the Montreal Museum
 of Fine Arts (1955).

FIG. 33
 Guido Molinari and Claude
 Tousignant at the entrance of the
 Montreal Museum of Fine Arts (1955).
 Photo: Robert Millet

May 28: Establishes L'Actuelle Gallery (278 Sherbrooke Street West) with Fernande Saint-Martin, a cultural experiment devoted exclusively to non-figurative art. He is the art director from May 1955 to May 1957. The gallery intends to support artists, in contrast to other galleries that charge rental and commission fees. "You need to sell a dozen paintings every time to earn some profit. If you sell less, you won't break even and goodbye! I find this unsustainable!" [JASMIN, 1962A, 22] Molinari wishes to "make a link between all the art fields representing the expression of a new sensibility. The gallery's opening therefore coincides with a group exhibition of twenty young abstract painters, in support of publically presenting Gauvreau's theatrical work. This initiative is both an homage to the art writer's critical work and the expression of an impatient desire to inaugurate an authentic, avant-garde, Canadian theatre." ["L'ACTUELLE, UNE GALERIE POUR LA JEUNE PEINTURE," *LA PRESSE* 1955] The gesture in fact serves to help the writer during his illness. [TEYSSÈDRE, 1974, 7]

"This was the first gallery in Montreal to represent only avant-garde work. Even Ms. Lefort, who had shown the Automatistes, Borduas, and Riopelle, did not want to present certain types of work. I held the first solo exhibition of Mousseau. We had a lot of visitors; the openings were incredible. We brought a lot of artists together for the NFAAM, people who came from Dumouchel's and Pellan's camps, the Plasticiens and Automatistes. . . . I was a founding member, and we held our meetings at L'Actuelle.' Once Borduas left, Molinari became the leader of the abstraction resistance in Montreal." [GRAVEL, 1991]

July: Second trip to New York to meet Borduas. Molinari buys some works on paper from him to show at L'Actuelle (Oct. 25–Nov. 8). Discovers Kline. Becomes fascinated by Malevich's and Mondrian's work, which he sees at MoMA. Regarding Mondrian's work: "He did not immediately provide reasons for its extreme paring down, nor reveal how it could function visually." Initially disconcerted, Molinari glimpses how a truly *dynamic* space can be possible. He reads Mondrian's letter to James Johnson Sweeney in *ARTnews*, which suggests the surpassing of all traditional space, even that of Cubism or Dadaism. This was, he says, "the great revelation of my life" and the foundation of his theoretical reflection. [MOLINARI, 1995, 11]

GROUP EXHIBITIONS

Espace 55 MMFA, Galleries XII and XIII, Feb. 11–28. Catalogue. Exhibition organized by Gilles Corbeil of sixty-six works by nine non-figurative painters from Montreal. Molinari presents six surrealist works (of organic markings) **ILL. 146**, about which Rodolphe de Repentigny wrote: "Molinari's drawings occupy a special place in this exhibition. . . . We might easily imagine his drawings illustrating works like those of Samuel Beckett, in which we have the impression of physically watching what goes on in a mind from the inside." [REPENTIGNY, 1955]

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In the catalogue, Molinari's works are described as "drawings with winged forms, presenting a confident language through their subtle rhythm. Severe in their range yet supple in their measure, his graphic works sing." [CORBEIL, 1955]

Corbeil invites Borduas to the opening, and the latter unfavourably compares Montreal painting to the work of the New York School. Fernand Leduc's reaction: "Borduas is making a case for an international art: his own." [LEDUC, 1955]

In his article "L'Espace tachiste ou Situation de l'automatisme" in the periodical *L'Autorité*, Molinari takes sides in a debate between Leduc and Borduas, in favour

of the latter, while revisiting the relationships between Cézanne, Mondrian, and Pollock, and the importance for any movement to offer a structure for the pictorial space. [MOLINARI, 1955, 3–4]

Collaborates with Robert Parizeau and Rolande Sainte-Marie to organize the exhibition *Peinture canadienne* at the École des hautes études commerciales business school (now HEC Montréal) (Nov. 12–30), an initiative of the business student's association. Exhibition presents figurative and non-figurative paintings, ceramics, sculptures, but also enamels and jewellery. The overall goal, however, is to present different styles of Canadian painting and a range of Canadian painters.

For Fernande Saint-Martin, the exhibition “reveals to what extent the passage from naturalistic painting to abstract painting has multiplied the structural and colour possibilities of pictorial art.” [SAINT-MARTIN, 1955] Molinari shows his drip drawings, two works which Noël Lajoie and Rodolphe de Repentigny relate to Pollock's work.

1956 Takes part in the establishment of the NFAAM (founded on February 1, 1956), whose sole purpose is to organize exhibitions for its members and ensure that they are represented in other exhibitions. Molinari is the treasurer.

January to February: Presents the exhibition *7 Peintres actuels* at L'Actuelle, which includes works by Sam Francis, Jean McEwen, Borduas, Corbeil, Riopelle, Pat Ewen, and Mousseau.

Winter 1956 to 1957: Shifts away from painting and makes calligraphies.

SOLO EXHIBITION

Guido Molinari: abstraction noir-blanc L'Actuelle, Montreal, Apr. 30–May 14.

His first exhibition of paintings. Shows his first Duco black-and-white paintings with lines traced using masking tape. The works include *Uninoir* ILL. 31, *Binoir* ILL. 17, *Vertical blanc* ILL. 32, *Diagonal noir* ILL. 27, *Quadrinoir*, *Blanc dominant* ILL. 25, *Blanc totalisant* ILL. 26, *Triblanc* ILL. 30, *Quadriblanc* ILL. 29. Most reviews relate the work to American (Kline) or European (Malevich) geometric painting.

A fairly negative review by Ayre, who thinks that only people looking for peace of mind could perhaps appreciate contemplating these empty spaces: “It's really Suprematism about 40 years late. Though Molinari doesn't go as far as Malevich's White on White, he's exceedingly pure . . . he seems to be asking, since nothingness is so beautiful, why disturb it with life?” [AYRE, 1956, 25]

As for de Repentigny: “. . . having worked for some years in a style that owes much to Automatism . . . [the painter], it seems, has now gone to the other extreme of 'Plasticien' geometric painting. This evolution in a young painter . . . is part of . . . a radical transformation in the work of our 'avant-garde' painters . . . [This is] the first time that this way of working has been shown to the public in such a pure light.” [REPENTIGNY, 1956, 35]

GROUP EXHIBITIONS

First Annual Exhibition of the NFAAM In the great hall of Hélène de Champlain Restaurant, managed by the SPVM, Montreal, Feb. 27–Apr. 3. Shows *Abstraction* (1955) ILL. 14, a large black painting with a white band on the left side and two white squares at right angles. The black and the white squares were painted with Duco, and the uneven, hard-edge, white band was done in oil. [TEYSSÈDRE, 1974, 8]

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FIG. 34
Membership card for the
Non-Figurative Artists' Association
of Montreal.

FIG. 35
Invitation card for the exhibition
Guido Molinari: abstraction noir-blanc
at L'Actuelle Gallery (1956).

FIG. 36
Jean McEwen and Guido Molinari at
L'Actuelle Gallery in Montreal (1956).
On the wall, Molinari's *Vertical blanc*
(1956).

Photo: Robert Millet



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FIG. 37
 Guido Molinari, Claude Tousignant,
 Paterson Ewen, and Françoise
 Sullivan at the exhibition of American
 painters at L'Actuelle Gallery (1956).
 Photo: Robert Millet

FIG. 38
 Invitation card for *Duo Exhibition.*
Canada/United States, at L'Actuelle
 Gallery and at Parma Gallery in New
 York (1956).

FIG. 39
 Exhibition views of *Guido Molinari,*
Claude Tousignant at L'Actuelle
 Gallery (1957).
 Photos: Robert Millet



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“Molinari presented *Abstraction* (1955), which is remarkable as much for its dimensions as for the clarity of its conceptual framework: far from acting like a hole in the white surface, the glossy black stands out as a colour and is as much a part of the painting’s surface as the white. Molinari articulated the spatial equivalence of the black and white and created for himself the dynamic balance of the surface that Mondrian had discovered.” [THÉBERGE, 1976A, 21]

Panorama de la peinture montréalaise Hélène de Champlain Restaurant, Montreal, Jun. 4–Sep. 3. Organized by the SPVM.

Exhibition of a dozen American painters at L’Actuelle In exchange for an exhibition of twelve NFAAM painters, including Molinari, in New York: ***Modern Canadian Painters*** Parma Gallery, New York, Sep. 21–Oct. 12.

1957 May 19: L’Actuelle closes, having presented about thirty exhibitions. The Denyse Delrue Gallery opens on September 18 with the aim to exhibit avant-garde art.

Return to figurative work: “With *his* gallery closed, Molinari was again at a loss: he broke off all contact with the art scene, no longer saw anyone, spent his time writing and drawing: ‘nightmarish’ sketches, a revival of the 1953–54 ‘portraits,’ a ‘new figuration,’ a long way from the traditional figuration of Dubuffet.”

[TEYSSÈDRE, 1974, 9]

GROUP EXHIBITIONS

Takes part in the ***Second Annual Exhibition of the NFAAM*** MMFA, Feb. 22–Mar. 17. Travelling exhibition: Musée de la province de Québec, Centre d’art de Cowansville. Shows *Blancs multiples* and *Blancs dynamiques*.

Guido Molinari, Claude Tousignant L’Actuelle, May 7–19. Molinari shows calligraphic drawings done in India ink on a white background **ILL. 158**.

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1958 July 19: Marries Fernande Saint-Martin.

Has a large studio on Saint-Joseph Boulevard.

Resumes working on flat colours without marks, stains, or gouache pigments, as well as working on the spontaneous composition of space in calligraphies.

Summer 1958 to Winter 1959: Series of five paintings that build on the black-and-white paintings of 1956; re-establishes a strict delimitation of planes and introduces colour.

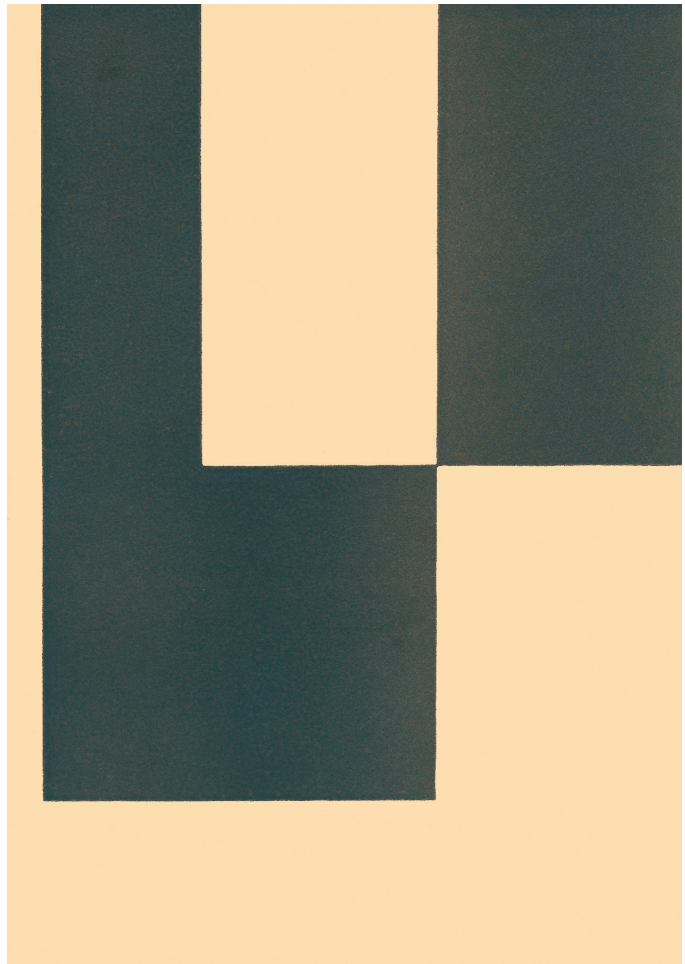
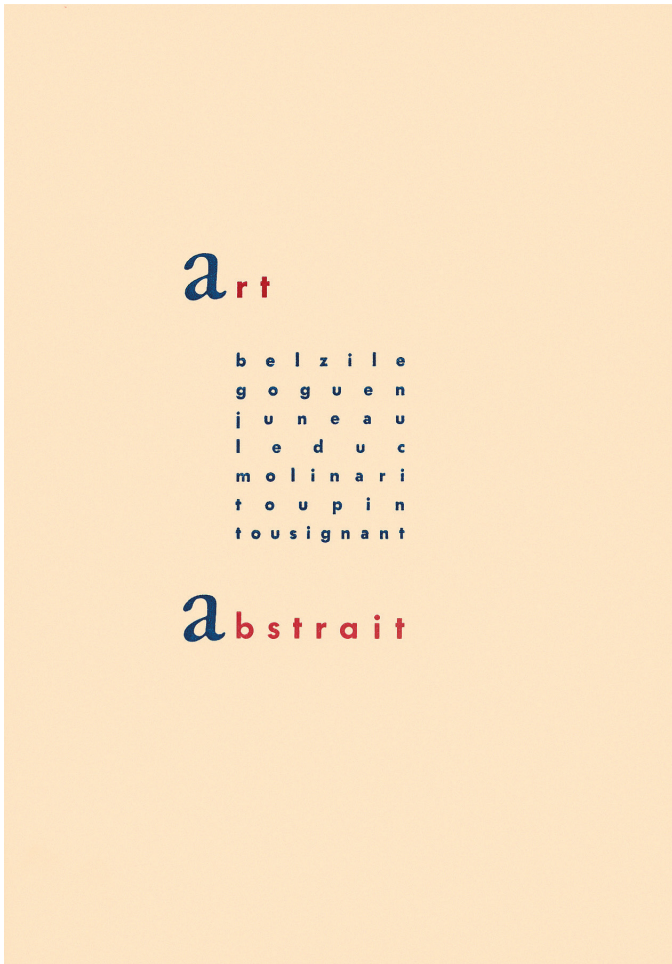
August to September: Controversy regarding abstract art in MMFA exhibitions. Publishes a letter addressed to Hugh M. Wallis, president of the MMFA, in *Le Devoir*, in which he asks for the resignation of John Steegman, the director of the MMFA, who had stated that “some abstract artists are guilty of ‘the sin of fashionable banality’.” [THE MONTREAL STAR, SEPTEMBER 6, 1958] Wallis politely responds that as an expert, Steegman has a right to his opinions, but that in recent years, the MMFA had supported abstract art through several exhibitions and acquisitions.

[MOLINARI, 1958]

SOLO EXHIBITION

Calligraphies Molinari Artek Gallery, Montreal, Nov. 18–Dec. 6. Shows a dozen calligraphies **ILL. 164**.

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FIG. 40
Exhibition catalogue for *Art abstrait*
(1959), cover and first page.

FIG. 41
Exhibition view of *Exposition d'art*
organized by the NFAAM at Collège
Saint-Laurent (1959).
Photo: Robert Millet

GROUP EXHIBITIONS

75th Spring Exhibition MMFA, Mar. 28–Apr. 27. Shows *Dessin linéaire*.

Third Annual Exhibition of the Non-Figurative Artists' Association of Montreal MMFA, Aug. 1–23.

1959 Becomes involved in starting the magazine *Situations*.

Receives special mention at the *Salon annuel jeune peinture – jeune sculpture* of the ÉBAM.

Starts making sculptures.

Replaces oil paint with acrylic, which dries faster and is better suited for working with hard edges and masking tape.

Takes night courses in art education at the ÉBAM. In an interview with Gauvreau, he discusses the possibility of teaching painting to children one day. [JASMIN, 1962A, 20]

GROUP EXHIBITIONS

Art abstrait ÉBAM, Jan. 12–27. Catalogue. The exhibition presents the NFAAM artists, namely Louis Belzile, Jean Goguen, Denis Juneau, Leduc, Molinari, Fernand Toupin, and Claude Tousignant. Fernande Saint-Martin writes the introduction to the catalogue, considered as a kind of manifesto of the new trend in non-figurative art, which breaks away from the Automatistes, and which concludes as follows: "I firmly believe that by continuing its thoughtful investigation of the possibilities already glimpsed in abstract art, painting today will discover the structures of a non-verbal world that is continually being re-examined, and will reveal within the framework of a new logic, psychology, and geometry, the most profound dimensions of the new human." [SAINT-MARTIN, 1959]

Each artist writes an introductory text to their work. Molinari writes about the demands he has of himself as an abstract painter: "It is always essential that the material structure gives the colour and plane a symbolic meaning beyond any reference to literary or philosophical symbolism; this is when painting becomes a pressing human imperative, an instrument of knowledge and life that cannot be replaced by anything else." [MOLINARI, 1959]

Rodolphe de Repentigny writes a positive review: "Molinari's *Diagonale rouge* is pleasing to the eye, yet uses simple means, and is precise in its relations; in terms of balance, I would even go so far as to say that it is the best painting in the exhibition." [REPENTIGNY, 1959, 43]

Deuxième Salon annuel de la jeune peinture – jeune sculpture ÉBAM, Feb. 18–29. Receives the jury's special mention.

Exposition d'art Collège de Saint-Laurent, Saint-Laurent, Feb. 23–Mar. 16. Organized by the NFAAM.

76th Annual Spring Exhibition MMFA, Apr. 3–May 3. Shows *Calligraphie*.

Third Biennial Exhibition of Canadian Painting NGC, Ottawa, Jun. 4–28. Exhibition travels to ten locations throughout Canada.

Aspects of Junior Painting Hélène de Champlain Restaurant, Montreal, Jul. 8–Aug. 18. Organized by the SPVM. Molinari shows two oil paintings: *Parallèle* and *Quatenaire*.

Espace dynamique Denyse Delrue Gallery, Montreal, Sep. 26–Oct. 15.

Aspects of Canadian Painting: 26 Painters under 35 Canada House, New York, Dec. 1–15. The exhibition presents twenty-six Montreal artists under thirty-five whose work stands out in the Montreal artistic climate. Molinari shows three oil paintings: *Diagonal*, *Relational*, and *Vertical Structure*.

1960 January 19: The birth of Molinari's and Saint-Martin's first child, Guy.

February to March: Sells his first *Plasticien* work outside Quebec (\$275). The Norman MacKenzie Art Gallery of Regina, directed by the painter Ronald Bloore, acquires *Rectangle blanc* **ILL. 41** for its permanent collection.

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GROUP EXHIBITIONS

Exhibition of the Non-Figurative Artists' Association of Montreal ÉBAM, Jan. 14–30. Each painter shows two paintings.

The February Show Norman MacKenzie Art Gallery, Regina, Feb. 11–Mar. 3.

77th Annual Spring Exhibition MMFA, Montreal, Apr. 8–May 8. Molinari shows *Verticale orangée*.

The Non-Figurative Artists' Association of Montreal Organized by the NGC. Travelling exhibition: Brandon, New Westminster, Regina, Banff, and Edmonton. Molinari shows *Trois horizontales*.

Espace dynamique Denyse Delrue Gallery, Montreal, Sep. 26–Oct. 15. Exhibits with Juneau, Luigi Perciballi, and Tousignant.

1961 Wins 4th prize for the painting *Tension* (1961) at the Concours artistiques de la province de Québec. Also participates in the Concours artistiques from 1963 to 1968 and in 1970.

January: Shortly after the death of Rodolphe de Repentigny, with whom he had many conversations about European and American abstract art, he dedicates a painting to him: *Hommage à Jauran* **ILL. 49**.

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Publishes an article "Réflexions sur l'automatisme et le plasticisme" in *Situations* (Mar.–Apr.) in response to an article by Gauvreau, published in the January–February 1961 issue of the same magazine. "It is difficult to grasp what Claude Gauvreau understands by Automatism. In any case, while in New York, Borduas realized that the pinnacle of Automatism had been reached by Pollock and as soon as he got to Paris, he stopped pursuing the possibilities of 'the accident' and turned to plastically exploring structure. . . . He built a system in time and space, which does not depend on aesthetics, experience, or humour. . . . at this point, the human trajectory lies in space." [MOLINARI, 1961]

Twenty-seven members of the NFAAM sign a letter published in *La Presse* opposing Molinari's statements and the fact that he refers to Borduas as a *Plasticien*. [BARBEAU ET AL., 1961, 15]

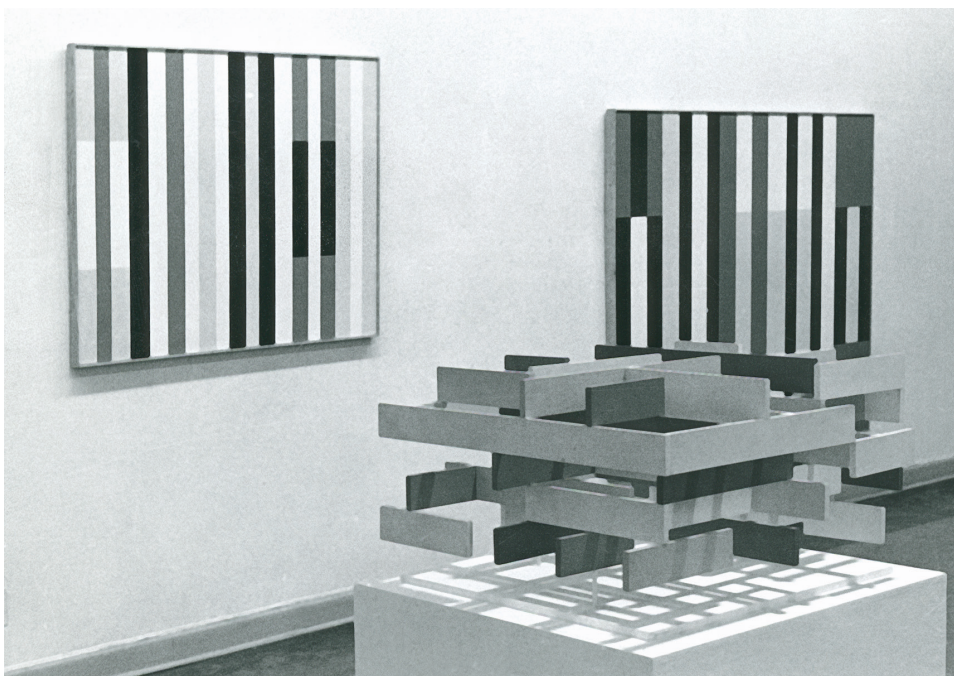
Françoise de Repentigny writes an article about Molinari in *Chatelaine*, of which Fernande Saint-Martin is Editor-in-Chief: "While it will appear despotic and austere to some, the painter's serious adventure is a fascinating experience for art lovers who know how to look." [F. DE REPENTIGNY, 1961]



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FIG. 42
Invitation card for the exhibition
Espace dynamique at Denyse Delrue
Gallery in Montreal (1960).
MACM, Multimedia Library Collection

FIG. 43
Invitation card for the exhibition of the
NFAAM at the Montreal School of Fine
Arts (1960).

FIG. 44
Exhibition view of *Guido Molinari/
Claude Tousignant* at the Montreal
Museum of Fine Arts (1961).
Photographer unknown



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FIG. 45
 Guido Molinari in his studio on Saint-Joseph Boulevard (1962). At left, *Binoir* (1955) and at right, *Tension* (1961) and *Verticales noir-blanc* (1960).
 Photo: Robert Millet

FIG. 46
 Invitation card for the exhibition *Molinari, Paintings, First New York Showing* at the East Hampton Gallery in New York (1962–1963).

FIG. 47
 Guido Molinari with his son Guy in his studio on Saint-Joseph Boulevard (1962).
 Photo: Robert Millet

Meets Barnett Newman and visits his studio. The two painters become friends and continue to meet until Newman's death in 1970. "One of the first acknowledged outcomes of Newman's influence is that in March 1962, Molinari destroyed a number of his works from 1952. The Canadian artist feels he did a 'mimicry of identifying' with Newman, 'who had denied the work he did prior to 1943–1944.'" [SINGLY, 2004, 144]

DUO EXHIBITION

Guido Molinari/Claude Tousignant MMFA, Gallery XII, Apr. 7–23. Molinari shows *Hommage à Jauran* ILL. 49, *Vertical blanc* ILL. 32, *Contrepoint* ILL. 45, *Équilibre* ILL. 44, *Juxtaposition* ILL. 11.

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GROUP EXHIBITIONS

Fourth Biennial Exhibition of Canadian Painting NGC, Ottawa, May 19–Sep. 4. Exhibition travels to nine locations throughout Canada.

Takes part in the **Deuxième Biennale de Paris** Musée d'art moderne de la Ville de Paris, Sep. 29–Nov. 5. The NGC chooses nine Canadian artists to represent Canada. Molinari shows the oil painting *Équilibre* (1960) ILL. 44.

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1962 Moves to 2065 Filion Street, Ville Saint-Laurent and destroys some of his works. [SINGLY, 2004A, 38]

April 4: Birth of his second child, Claire.

Summer: Represented by the East Hampton Gallery, New York, founded by Bruno Palmer-Poroner.

August: Participates in the workshops led by Clement Greenberg at Emma Lake, Saskatchewan. Comes into conflict with Greenberg because Molinari was fascinated by Newman, while Greenberg defended his own theory on Colour Field Painting.

October 1962: Becomes a member of the Société d'éducation par l'art.

Wins the Jessie Dow Prize (\$250) at the MMFA's 79th Spring Exhibition for *Opposition rectangulaire* (1961) ILL. 51. This prize "drew public attention to the artist's work." [THÉBERGE, 1976A, 35]

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According to Jean Sarrazin, *Opposition rectangulaire* is surprising: "The horizontal-vertical theme has been replaced by a central surface of an immense blue square heavily framed by several small red and black squares. The research in this work is of high quality. . . . Working with a challenging blue, he imbued it with depth and a thoughtful lyricism with the red, which gives the work an unexpected sensitivity, despite its intellectual harshness." [SARRAZIN, 1962, XII]

Also on this work, Molinari wrote: "My conviction is that the fundamental reality lies in the structural quality of the total dynamic function resulting from the relations between these two elements: the colour and the plane. Free from any figuration function, the colour and the plane should not, however, be isolated in their abstractness, but must be utilized and integrated in a symbolic function, to become true elements in the plastic language of the individual. Apart from these factors, I was particularly interested in *Opposition rectangulaire* in the rhythmical possibilities of both colours and planes conceived as a unit." [HAROLD, 1963, 25]

Wins the Acquisition Award for *Rectangles et lignes jaunes* ILL. 53, at the MMFA's 79th Spring Exhibition.

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GEOMETRIC ABSTRACTION IN CANADA

Paintings by

GOGUEN • JUNEAU • MOLINARI • PERCIBALLI

CAMINO GALLERY • 89 EAST 10th STREET • NEW YORK CITY 3, N. Y.

PREVIEW FRIDAY, APRIL 20, 8-10 P. M. THROUGH MAY 10, 1962

Representing: ARMS, BOYD, BRENNER, COOK, DAVID, FORMAN, GLIDDEN, HELD, E. de KOONING, KUNZ, MEISELMAN, NEEL, SELIG, SHIBLEY, SLOANE, WALSH-KIPKE, WARNER, WEINSTEIN, MARGOT SLYVESTRE, Director.

HOURS: TUESDAY THROUGH SUNDAY, 1 TO 6 P. M.

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FIG. 48

Invitation card for the exhibition *Geometric Abstraction in Canada* at Camino Gallery in New York (1962).

FIG. 49

Guido Molinari at the entrance of Camino Gallery, during the exhibition *Geometric Abstraction in Canada* (1962).
Photo: Robert Millet

FIG. 50

Exhibition view of *Geometric Abstraction in Canada* at Camino Gallery, with works by Luigi Perciballi on the right wall, and works by Molinari on the back and right walls (1962).
Photo: Robert Millet

Wins the Acquisition Award at the first Winnipeg Biennial, Winnipeg Art Gallery. Collector Walter P. Chrysler acquires *Oppositions* ILL. 52, a large painting from 1961, for the Chrysler Art Museum in Provincetown.

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April 14: Interview with Claude Jasmin in *La Presse* on his tastes and opinions on art and politics in Quebec. "I really like Schoenberg's and Webern's atonal music. It has had a crucial influence on my current painting." [JASMIN, 1962A, 20]

Wanting to sculpt in metal, he studies autogenous welding at the Institut de Technologie [MILLET, 1962, 20]: "I wanted to make a sculpture that would make use of all possible materials. I just hated the idea of colouring my works." [JASMIN, 1962A, 22]

"Once he learned the technique, he did not use it as he did not receive the grant for the equipment from the Canada Council for the Arts." [TEYSSÈDRE, 1974, 10]

Defends the project of creating a museum of contemporary art in Montreal. "This lack must be rectified as soon as possible. . . . As an exciting hub of contemporary art, this Canadian metropolis urgently needs it. The Quebec government and the City of Montreal should see to it without delay! . . . The private sector should also be involved." [JASMIN, 1962A, 22]

SOLO EXHIBITIONS

Rétrospective Guido Molinari 1954–1962 Galerie Nova et Vetera, Collège de Saint-Laurent, Ville Saint-Laurent, Oct. 18–Nov. 4. Exhibition of antique decorative art (furniture and sculptures) from Quebec and thirteen *Plasticien* paintings that Molinari produced from 1954 to 1961. "[If] you're looking for the action of a Mondrian painting, for example, these paintings with their relative modernity don't surprise at all next to the antiques. Admittedly, *Plasticien* painting holds a truthfulness and inevitably, a soberness, also a clear intention of functionality, which is not a modern art concept since these early colonial objects from Quebec were conceived precisely for everyday use." [JASMIN, 1962B, 23]

Molinari, Paintings, First New York Showing East Hampton Gallery, New York, Dec. 30, 1962–Jan. 19, 1963. Shows a selection of works produced since 1959. "Molinari's own Hard Edge paintings are beautiful examples of this easily abused form. The purity sought for in the Hard Edge is here made absolute (and somehow sensual at the same time) by the aligned vertical stripes and the flat intensity of colour. Two paintings of alternating blue and red sections are luminous through that intensity and the interaction of the colours. Several large paintings are knock-outs with as many as thirteen stripes in four colours. Molinari makes subtle adjustments, variations, in the width of his stripes which pulls them into quietly shifting asymmetries." [JOHNSTON, 1963]

GROUP EXHIBITIONS

La Collection particulière de Charles Delloye Denyse Delrue Gallery, Montreal, Feb. 3–24.

Emphasis Optics Student Union, University of Massachusetts, Mass. (in collaboration with the East Hampton Gallery), Mar. 13–Apr. 1.

79th Annual Spring Exhibition MMFA, Apr. 7–May 6. Shows two works: *Opposition rectangulaire* ILL. 51 and *Rectangles et lignes jaunes* ILL. 53.

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Geometric Abstraction in Canada Camino Gallery, New York, Apr. 20–May 10, with Goguen, Juneau, and Perciballi. Reinhardt, Newman, and Stella attend the opening.

“... a show intended to parallel the current review of American geometric abstraction at the Whitney. From the few canvases available for preview, it was possible to see that these artists are working competently in an exacting idiom. Molinari especially has an Albers-like sense of colour relation and of the intense visual activity that can be generated by subtle adjustments of precise rectilinear forms.” [FAUNCE, 1962, 19]

La Peinture canadienne moderne : 25 années de Peinture au Canada français

Palazzo Collicola, Fifth Festival dei due Mondi, Spoleto, Jun. 26–Aug. 23.

Catalogue. Exhibition organized by Charles Delloye. Molinari shows five paintings:

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Émergence (1954) **ILL. 10**, *Juxtaposition* (1954) **ILL. 11**, *Uninoir* (1956) **ILL. 31**, *Angles*

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rythmiques (1959) **ILL. 37**, and *Deux rouges* (1961).

Nineteen Canadian Painters J. B. Speed Memorial Museum, Louisville,

Oct. 23–Nov. 25. The exhibition brings together figurative and abstract painters

from Montreal, Toronto, and Vancouver, who work in an Abstract Expressionist or geometric style.

1st Biennial Winnipeg Show The Winnipeg Art Gallery, Nov. 10–Dec. 4.

Takes part in ***Contemporary Canadian Art*** A travelling exhibition of works by twelve painters, organized by the NGC, presented in Kenya, Uganda, and South

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Africa. Molinari shows three works: *Contrepoint* (1960) **ILL. 45**, *Opposition n° 2*

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(1962), and *Lignes bleues* (1962) **ILL. 59**.

Black & White An exhibition of paintings and sculptures, organized by Les jeunes associés of the MMFA, Galerie de l'Étable, Dec. 12, 1962–Jan. 25, 1963.

1963 At the MMFA's 80th Annual Spring Exhibition, Lawrence Alloway, a curator for the Solomon R. Guggenheim Museum, chooses a work for the exhibition *Fourth Guggenheim International Award* (January to March, 1964).

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MoMA acquires *Asymétrie jaune* (1959) **ILL. 38**, selected by Alfred H. Barr and Dorothy Miller.

Teaches painting and drawing at the MMFA art school (until 1965).

Starts receiving international recognition. First international criticism in *ARTnews* and *Arts Magazine*.

Represented by Jerrold Morris International Gallery in Toronto and Galerie Libre in Montreal.

From the fall of 1963 to the fall of 1969, focuses on Colour Field paintings of equal vertical bands.

SOLO EXHIBITIONS

Molinari, Galerie Libre Montreal, Mar. 20–Apr. 2. Shows nine paintings, all created

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in 1963 except for one. Presents *Hommage à Borduas* **ILL. 68**.

“I certainly hope that Guido Molinari will manage to go beyond the cursory technique of this constructivist direction. He should find a better (more contemporary, more avant-garde) use of Plasticien concepts. This manner of painting is very worthwhile; it conveys and teaches notions of moderation, visual effectiveness, genuine frankness. I'm against an overly simplistic and facile method.” [JASMIN, 1963, 23]

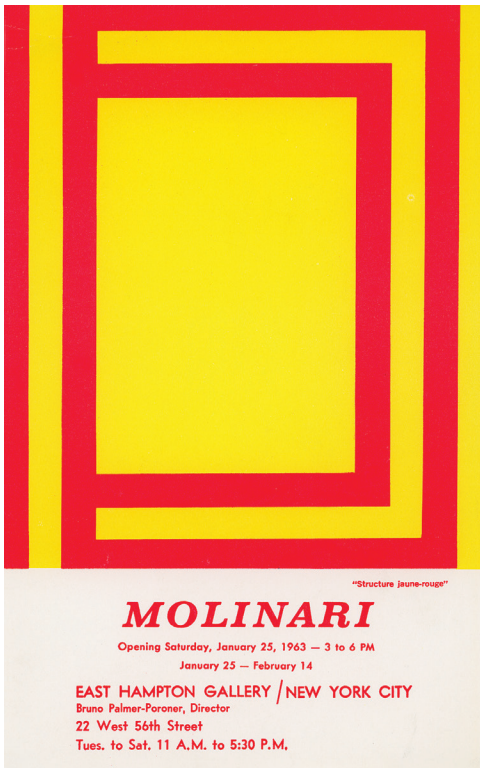
Guido Molinari Penthouse Gallery, Montreal, Sep. 13–Oct. 11. Shows *Red*

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Opposition, *White Duality*, *Equivalence*, *Monolithique rouge* **ILL. 50**, *Tension* **ILL. 54**,

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and *Espace bleu n° 1* **ILL. 56**.



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COLOR DYNAMISM, THEN AND NOW Dec. 22-Jan. 9 East Hampton Gallery
22 West 56th Street, N.Y.C.

Richard Anuszkiewicz
Marcel Barbeau
Hannes Beckmann
Ben Cunningham
Jean Goguen
James Kelly
Sacha Kolin
Paul Margin
Guido Molinari
Paul Reed
Claude Tousignant

On December 22, the East Hampton Gallery, at 22 West 56th Street, New York City, is opening its most ambitious exhibition of the year, "Color Dynamism, Then and Now." This survey shows early and present examples by the most exciting current group of painters.

Three directions are included: 'Optical Effect' has its foremost advocate, Richard Anuszkiewicz. Hannes Beckmann and Ben Cunningham are pioneers in this field. "Corner Painting" by Cunningham serves as a landmark. Paul Margin is a new and very inventive figure. Sacha Kolin demonstrates her continuity in this field, while James Kelly shows work before and after his more expressionistic painting. Though Kelly is known as a California painter, all now paint in New York.

In Montreal for the past ten years, a group has emphasized color-space and color vibration, represented here by Goguen, Molinari and Tousignant. There is also Barbeau, our next exhibitor. In the spring of 1962, at the Camino, N.Y.C., "Geometric Abstraction in Canada" was held. Since, Molinari held one-man shows here twice, and was represented in the Guggenheim International, as well as the permanent collections of the Guggenheim, the Modern, and the Kunstmuseum in Basle.

The Washington painters working in color, formerly led by Morris Louis, is represented by Paul Reed, our last exhibitor, who has been chosen for a one-man show at the Corcoran Gallery in Washington, D. C.

Of the above, Anuszkiewicz, Beckmann, Cunningham and Molinari are thus far selected for the exhibition, "The Responsive Eye" at the Museum of Modern Art opening in February.

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FIG. 53
Invitation card for the exhibition
Molinari at the East Hampton Gallery
(1964).

FIG. 54
Exhibition catalogue for *Guido
Molinari: Recent Paintings* at the
Vancouver Art Gallery (1964).

FIG. 55
Exhibition catalogue for *Molinari* at
Galerie du Siècle in Montreal (1964).

FIG. 56
Press release for the exhibition *Color
Dynamism, Then and Now* at the East
Hampton Gallery (1964).

DUO EXHIBITION

Clive Gray, Guido Molinari Jerrold Morris International Gallery, Toronto, Jan. 19–30.

GROUP EXHIBITIONS

Fifth Biennial Exhibition of Canadian Painting NGC, Ottawa, Sep. 20–Oct. 27. Exhibition travels to the Commonwealth Institute, London (UK) and to seven locations throughout Canada. Molinari shows *Deux oranges* (1963) **ILL. 65**. NGC acquires one of Molinari's works for the first time.

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Monochrome Painting, MMFA, Galerie de l'Étable, Montreal, Oct. 9–30.

1964 In February, the Director of the Guggenheim Museum, M. Thomas Messer, selects the painting *Structure noire* (1963) for the museum's permanent collection, during the exhibition-sale organized by the MMFA's Ladies' Committee. The Ladies' Committee offers Messer the painting of his choosing.

Spring: A new theme, the *Mutations*.

Signs a contract with Galerie du Siècle (until 1968).

Becomes a member of the Royal Canadian Academy of Arts.

Receives the Samuel and Ayala Zacks Acquisition Award at the *85th Annual Exhibition of the Royal Canadian Academy of Arts*, held at the MMFA, for *Rouge asymétrique*. The work becomes part of the collection of Kunstmuseum Basel.

Andrew Hudson compares Tousignant and Molinari to American artists: "I must also say that I am much more impressed with Molinari's most recent paintings. The formats of these new paintings are much larger, and their vertical bands are fewer, wider, and of equal width: it's as though Molinari has injected into his art something of the U.S. sense of space and something of the simplicity of his own U.S.-influenced paintings of the middle 1950s." [HUDSON, 1964, 360]

SOLO EXHIBITIONS

Molinari East Hampton Gallery, New York, Jan. 25–Feb. 14. Second solo exhibition in New York. Shows *Bi-structure* **ILL. 64**, *Structure bleu-jaune*, *Tension rouge*, *Parallellas [sic] verts*, and *Structure jaune-rouge*, among other works.

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Michael Fried does not see the true innovation in Molinari's work: "Guido Molinari's canvases at the East Hampton Gallery are handsome exercises in hard-edge painting, and a few may be something more. . . . All this is pretty modish right now, and there is nothing in the show that suggests that Molinari has anything new to say, just as there is nothing in it that suggests he is less than a competent technician." [FRIED, 1964, 58]

Brian O'Doherty has a mixed review: "Although Mr. Molinari misses out in a lot of the pictures (those with rectangular motifs don't work well at all) his best are very good indeed. . . . Optical excitement eventually is followed by feeling, like getting the touch of velvet distantly through an abruptly frozen finger." [O'DOHERTY, 1964, 20] James H. Beck finds the exhibition excellent: "Guido Molinari is a leading Canadian Purist. . . . It is hardly a new notion that given a certain environment a colour will act differently. But here it happens with such dramatics that the effects are highly provoking." [BECK, 1964, 17]

Guido Molinari Jerrold Morris International Gallery, Toronto, Feb. 8–26.

Guido Molinari: Recent Paintings Norman MacKenzie Art Gallery, Regina, Mar. 11–29. Travelling exhibition: VAG, Apr. 17–May 17. Shows fourteen acrylic paintings on canvas: *Angle noir* (1956) **ILL. 24**; *Disparate*; *Espace jaune*; *Hommage à Jauran* **ILL. 49**; *Juxtaposition jaune-rouge* **ILL. 70**; *Lumière* **ILL. 71**; *Opposition brun-jaune* **ILL. 60**; *Structure bleu-vert*; *Structure jaune-rouge n° 2* **ILL. 74**; *Triade* **ILL. 61**; *Tri-bleu* **ILL. 75**; *Trois verticales vertes*; *Vertical bleu-jaune* **ILL. 76**; *Vertical bleu-vert*.

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Molinari Galerie du Siècle, Montreal, Oct. 19–Nov. 8. Shows ten paintings from 1964, including *Espace orange-bleu* **ILL. 78**.

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Robert Ayre: “He is, of course, a ‘hard-edge’ painter, severely limited himself to vertical stripes. Completely objective, without a trace of personal idiosyncrasy, he is a man of taste and scientific precision and his work, as far as it goes, is handsome and positive.” [AYRE, 1964]

GROUP EXHIBITIONS

Fourth Guggenheim International Award Solomon R. Guggenheim Museum, Jan.–Mar.

Petits et grands formats : artistes de la Galerie Galerie Camille Hébert, Montreal, Mar. 11–Apr. 1.

Colour Dynamism, Then and Now East Hampton Gallery, New York, Dec. 22, 1964–Jan. 9, 1965.

1965 Buys a house at 3516 Northcliffe Avenue, Montreal.

Wins the Royal Canadian Academy of Arts’ First Prize (\$1,000) at the MMFA’s 82nd Annual Spring Exhibition for *Mutation Brun-rouge*. Shares prize with Jack Bush.

Commentary by one of the jury members (Gordon F. Peers): “Judgments are usually relative. However, the Molinari canvas simply gave me the unmistakable experience of a work of art. Styles do not worry me. Only an artist could give such balanced attention to the quality of the parts and the requirements that these parts make an all-powerful single statement. Within this elegant monolithic statement, Molinari presents a number of precise alternate experiences which occur as the reward for contemplation. His sense of scale was no less precise and impressive which, unfortunately, no reproduction can convey.” [HAROLD, 1966]

Becomes president of Montreal’s Association des arts plastiques. [HAROLD, 1965, 32]

March: Criticizes Guy Robert, Director of the MACM for choosing Place Ville-Marie as the location for its inaugural exhibition. Molinari and the Association des arts plastiques “request the resignation or removal of Guy Robert whom they find ‘incompetent’ (especially after Robert wrote a book [*L’École de Montréal*] in which Molinari is barely mentioned).” [G.H., MARCH 28, 1965] The Association des arts plastiques boycotts the MACM and encourages lenders, galleries, and art critics to follow suit. It proposes a series of measures to Quebec’s Ministry of Cultural Affairs for improving the management of the museum, including the stipulation that the new director be a museologist. [BANTEY, 1965, 17]

March: Upon the request of Robert Welsh, writes an article on Mondrian. [MOLINARI 1976]

Grants an interview to Gabriel Brunet about the relationship between painting and literature/poetry. In one as in the other, he “explores the unit, the conceptual vision of space.” The painting or the poem must become objects in themselves.

[BRUNET, 1965, 28]

May 13: Gives a talk titled “The Plasticiens” at Galerie du Siècle.



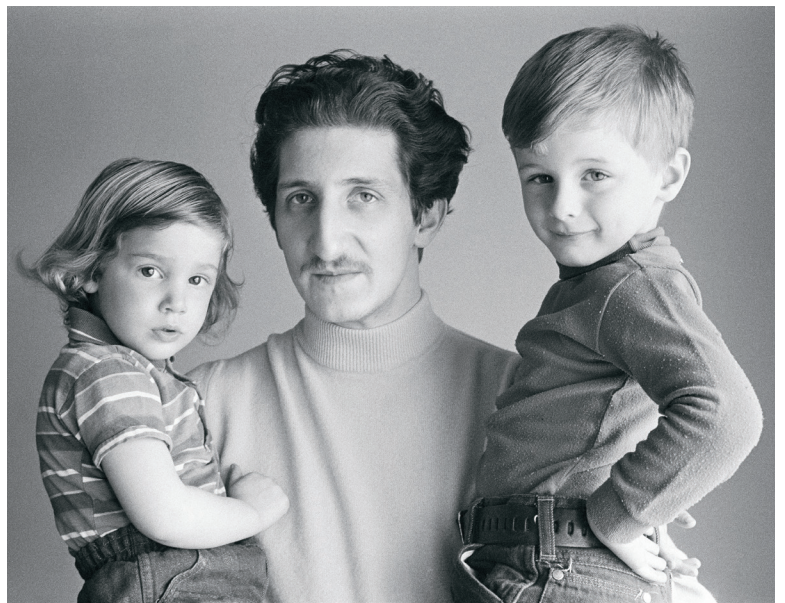
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GUIDO MOLINARI

Liste des tableaux exposés à la East Hampton Gallery, New York, 1965

- Mutation rythmique bi-orangé, 1965 (36 x 66)	\$1000
- Mutation thématique rouge, 1965 (36 x 66)	\$1000
- Mutation rythmique bi-jaune, 1965 (48 x 60)	\$1100
- Mutation thématique jaune-orangé, 1965 (72 x 84)	\$2300
- Mutation rythmique vert-ocre, 1965 (60 x 72)	\$1650
- Mutation thématique tri-ocre, 1964 (46½ x 52½)	\$1100
- Mutation thématique tri-brun, 1965 (66 x 78)	\$2000
- Quadruple Mutation, 1964 (66 x 78)	\$2000
- Mutation rouge-ocre, 1964 (66 x 72)	\$1850
- Mutation brun-ocre, 1964 (46 x 58)	\$1000
- Tension rouge, 1963 (49 x 57)	\$1000

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LES PLASTICIENS

JAMM
est invité à une
conférence donnée
par Guido Molinari
à la "galerie du siècle"
le 13 mai 1965 à 8.30 pm.

1494 sherbrooke o.
vin servi

PRO HARD-EDGE

La "Galerie du Siècle"
invites JAMM to a
lecture given by
Guido Molinari on
may the 13th 1965
at 8.30 pm

1494 sherbrooke w.
wine will be served

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FIG. 57

Opening of the exhibition *Petits et grands formats : artistes de la Galerie* at Galerie Camille Hébert (1964).
Photo: Gabor Szilasi

FIG. 58

List of works shown at the exhibition *Rhythmic Mutation: Guido Molinari* at the East Hampton Gallery (1965).

FIG. 59

Guido Molinari with Claire and Guy, his children, in his studio on Saint-Joseph Boulevard (1965).
Photo: Gabor Szilasi

FIG. 60

Invitation card for the conference *Les Plasticiens* at Galerie du Siècle (1965).

SOLO EXHIBITION

Molinari Optical Mutation East Hampton Gallery, Mar. 16–Apr. 3. Third solo exhibition in New York.

GROUP EXHIBITIONS

Eighth Annual Exhibition and Sale of Canadian Art MMFA, Jan. 13–21. Organized by the MMFA's Ladies' Committee. Shows *Mutation vert pâle* and *Mutation asymétrique*.

Sam Hunter (Director of the Rose Art Museum, Brandeis University, Waltham) chooses *Mutation asymétrique*, and the Ladies' Committee offers it as an acquisition prize. The work thus enters the permanent collection of the Rose Art Museum.

The Responsive Eye MoMA, Feb. 23–Apr. 25. Travelling exhibition: City Art Museum, Saint Louis; Seattle Art Museum; Pasadena Art Museum; Baltimore Museum of Art. Curator: William C. Seitz. Catalogue. Shows *Mutation vert-rouge* (1964) **ILL. 80**, acrylic on canvas, on loan from the East Hampton Gallery.

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New Trends in Canadian Painting Agnes Etherington Art Centre, Queen's University, Kingston, Mar. 7–28.

Nouvelles Directions Galerie du Siècle, Montreal, Apr. 3–10.

Op from Montreal Fleming Museum, University of Vermont, Burlington, Apr. 10–May 10. Exhibition of six Montreal painters (Marcel Barbeau, Yves Gaucher, Goguen, Gino Lorcini, Molinari, and Tousignant) organized as a contribution to the new Canadian Studies program at the University of Vermont. The painters participate in a panel discussion about the exhibition and their work on Apr. 27. Molinari shows five acrylic paintings on canvas, on loan from the East Hampton Gallery: *Carré noir* (1962) **ILL. 48**, *Espace rouge-violet* (1963), *Onze rouges* (1963) **ILL. 72**, *Quadruple mutation* (1964) **ILL. 81**, and *Mutation thématique jaune-orange* (1965).

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1 + 1 = 3: An Exhibition of Retinal and Perceptual Art University of Texas Art Museum, Austin, Apr. 11–May 9. Catalogue. Shows two acrylic paintings on canvas, on loan from the East Hampton Gallery: *Equivalence* (1959) and *Red Tension* (1963).

Molinari's commentary in the exhibition catalogue: "Mondrian said in one of his letters, 'I think that the destructive element is too much neglected in art.' I believe that what remained to be destroyed in painting after Mondrian were the psychological connotations of the angles that were produced by the meeting of the horizontals and verticals. The energy thus generated was conceived as an oppositional quality and this always conditioned the creation of a closed space. Progressively eliminating this opposition of horizontals and verticals, my work has reached a state where an open space is produced by the interaction of colours and the multiple rhythmical sequences at play. The intensity of this movement achieves a negation of form and colour as such, with the rhythmical quality being the only constant means of expression." [MARIANI, 1965]

Collages: Molinari, Tousignant, Hurtubise Galerie du Siècle, Montreal, May 17–29.

The Deceived Eye Fort Worth Art Center, Fort Worth, Jun.–Jul. Shows four acrylic paintings on canvas, on loan from the East Hampton Gallery: *Equivalence* (1959), *Red Tension* (1963), *Espace bleu-ocre* (1965), and *Mutation thématique tri-ocre* (1965).

Montreal Artists MACM, Jul. 12–Aug. 22. Organized by Guy Robert, Director of the MACM, for the NGC. The NGC tours part of this exhibition to the Norman MacKenzie Art Gallery, Regina; Saskatoon Art Centre; Winnipeg Art Gallery; Dalhousie Art Gallery, Halifax; Owens Gallery, Mount-Allison University, Sackville; Beaverbrook Art Gallery, Fredericton; Memorial University Art Gallery, Saint John's. Molinari shows *Yellows* (1962).

1966 Wins the MACM's Acquisition Award for *Mutation quadri-violet* (1966) **ILL. 86.**

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The only Canadian of his generation to appear in *New Tendencies in Art*, in which the author compares Molinari's work to that of Gene Davis: "In his structures, similar to those of Gene Davis, he eliminates composition, substituting instead an apposition of a series of vertical multicoloured bands, which confer a rhythmic and pulsating quality on the picture, creating an open work." [PELLEGRINI, 1966, 154]

SOLO EXHIBITIONS

Rhythmic Mutation Molinari Mutation Rythmique East Hampton Gallery, New York, Jan. 18–Feb. 5. Fourth solo exhibition in New York.

"The Montreal colour painter has been shifting toward greater opticality in his vertical stripe format. The broad bands of earlier paintings are reduced to about 2.5 inches wide for a closer scheme, so that the colours (four or five per painting) stand out, recede, overlap with complex persistence." [JOHNSTON, 1965]

Recent Works: Mutation cinétique Galerie du Siècle, Montreal, Mar. 14–28. Presents his recent work on mutations.

Guido Molinari Edmonton Art Gallery, May 6–31. Exhibits *Uninoir* (1956) **ILL. 31**; *Poly-relationnel* (1958) **ILL. 34**; *Rectangle rouge* (1959) **ILL. 42**; *Espace rouge* (1963); *Espace bleu-vert n° 2* **ILL. 67** (1963); *Trois verticales bleues* (1962) **ILL. 62**; *Tri-vert* (1963); *Espace rouge-violet* (1964); *Mutation jaune-verte* (1964); and *Rhythmical Mutation No. 12* (1965).

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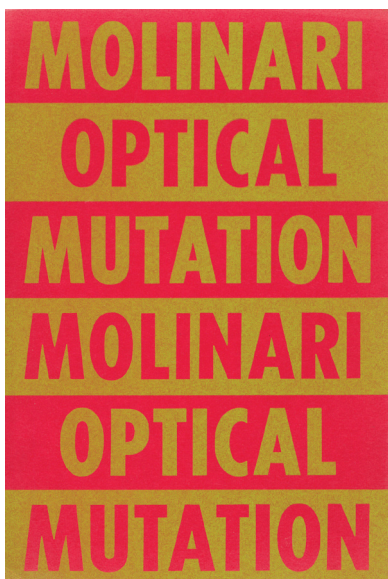
GROUP EXHIBITIONS

Recent Acquisitions: Painting and Sculpture MoMA, Apr. 6–Jun. 5. Is one of sixty-eight painters represented in the exhibition, including two other Canadians: Alex Colville and Harold Town. Shows *Asymétrie jaune* (1959).

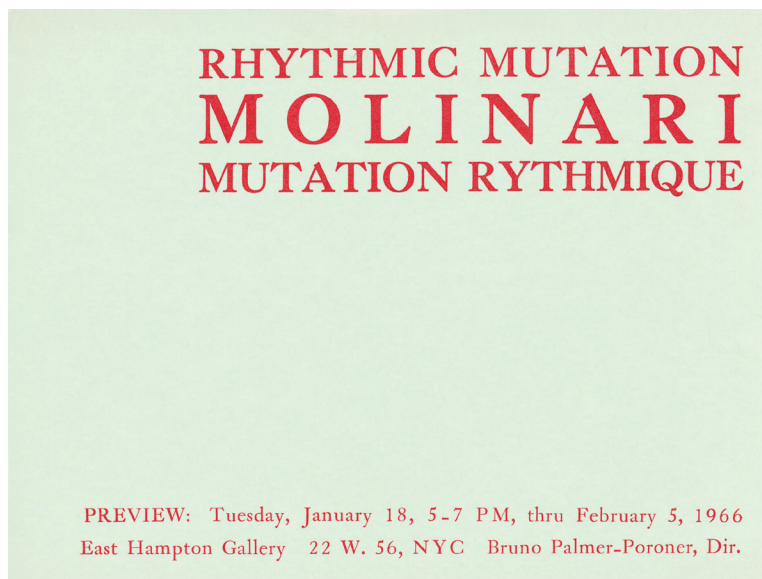
Recent Trends in Canadian Paintings and Sculpture NGC, May 13–Aug. 30.

International Art Festival Rockefeller Hilton, New York.

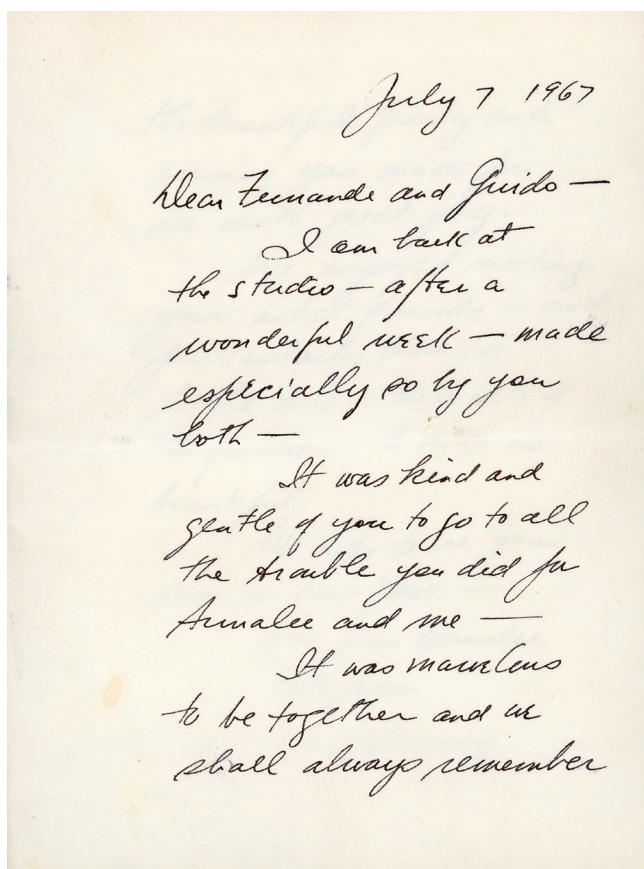
Op Art and its Antecedents Exhibition organized by The American Federation of Arts. Travelling exhibition: Gibbes Art Gallery, Charleston, Oct. 6–27; Museum of Modern Art, Fort Wayne, Nov. 7–28; Ackland Art Center, Chapel Hill, Jan. 19–Feb. 9, 1967; Coe College, Cedar Rapids, Feb. 23–Mar. 16, 1967; Decatur Art Center, Decatur, Apr. 2–23, 1967; Montclair Art Museum, Montclair, May 7–28, 1967; Isaac Delgado Museum of Art, New Orleans, Jun. 11–Jul. 9, 1967; University of Kentucky, Lexington, Sep. 3–24, 1967; Evansville Museum of Arts & Science, Evansville, Oct. 8–29, 1967.



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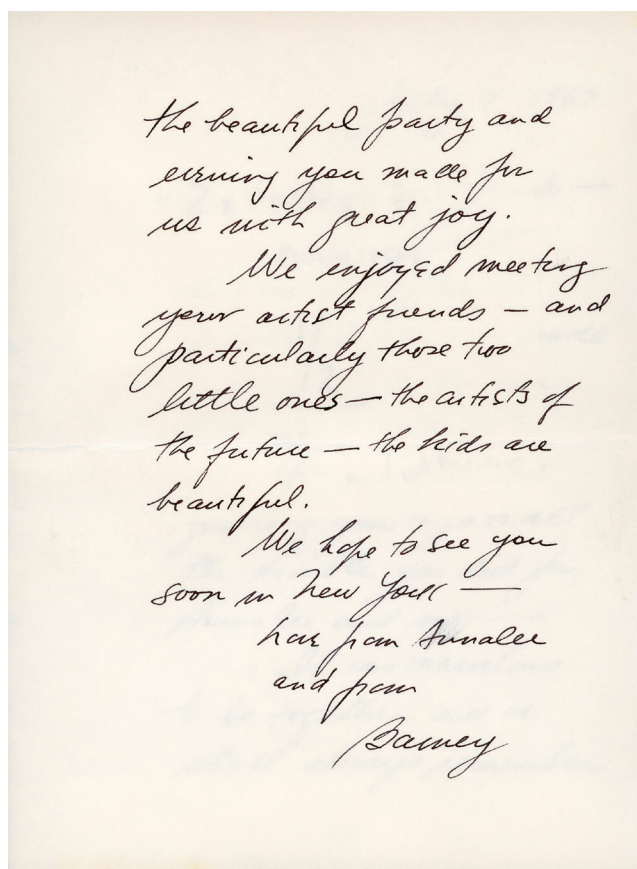


FIG. 61

Invitation card for the exhibition *Molinari Optical Mutation* at the East Hampton Gallery (1965).

FIG. 62

Invitation card for the exhibition *Rhythmic Mutation Molinari Mutation Rythmique* at the East Hampton Gallery (1966).

FIG. 63

Letter from Barnett Newman to Guido Molinari (1967).

1967 Sets up his studio at 1611 De la Visitation Street (in Reggie Chartrand's former boxing gym) with the intention of opening a painting school. The area's zoning forbids the opening of a commercial studio in a residential area, but schools are permitted.

March: Receives a Guggenheim Fellowship from the John Simon Guggenheim Memorial Foundation.

June: Becomes Vice-President of the Association des artistes professionnels du Québec.

Fall: Hosts Bernard Teyssède in his studio on De la Visitation Street while Teyssède teaches at the Université de Montréal for a semester.

November 17: Gives a talk at 20/20 Gallery in which he suggests ways of helping artists financially.

December 21: Writes an op-ed on the function of art criticism. His "Notes sur la critique" is then published in *Écrits sur l'Art*.

His work *Asymétrie jaune* (1959) **ILL. 38** from MoMA is mentioned in the "Canada Now" issue of *Cimaise*. P. 133

With the support of a CCA grant, he makes the sculpture *Hommage à Samuel Beckett* (NGC) **ILL. 138**. P. 210–211

Wins the MACM Acquisition Award for *Configuration n° 7* (1967) **ILL. 137**. P. 209

SOLO EXHIBITIONS

Minimal Paintings of 1956 East Hampton Gallery, New York, May 23–Jun. 10. Molinari describes his work as "pre-Minimalist." [ROSALIND BROWNE, 1967]

Guido Molinari 20/20 Gallery, London, Nov. 14–Dec. 3.

GROUP EXHIBITIONS

Centennial Exhibition of Quebec and Ontario Contemporary Painters 1967, Kitchener-Waterloo Art Gallery, Feb. 4–26. Travelling exhibition: University of Guelph; Sarnia Public Library and Art Gallery; York University, Toronto; Tom Thomson Memorial Art Gallery, Owen Sound; Willistead Art Gallery, Windsor; Agnes Etherington Art Centre, Queen's University, Kingston; Rodman Hall Arts Centre, St. Catharines; Oxford County Art Association, Woodstock. Shows *Mutation rythmique* (1966) and *Quadruple Mutation* (1964) **ILL. 81**. P. 149

"Is it art? Guido Molinari's orange, green and blue-striped canvas, *Quadruple Mutation*, may strike you as being dandy awning material. Or something that would look well run up as a mini-dress. I grant you it relates not in the slightest to visual reality as you know it, but it is art." [SALTMARCHE, 1967]

Peinture vivante du Québec : 1966, Vingt-cinq ans de libération de l'œil et du geste Musée du Québec, Feb. 22–Mar. 27.

Salute to Expo 67 East Hampton Gallery, New York, Apr. 26–May 6. Exhibition of four Canadian artists represented by the East Hampton Gallery (Barbeau, Jacques Hurtubise, Molinari, and Tousignant) organized to salute Montreal's Expo 67 and Canada Week.

Painting in Canada Canadian Pavilion, Expo 67, Montreal, Apr. 27–Oct. 29. Shows *Espace orangé-bleu* (1964).

Canada 67 MoMA, New York, May 2–Jun. 4. First exhibition at MoMA devoted exclusively to Canadian art. Molinari shows two screen prints: *Blanc encerclant* (1956–67) and *Bi-bleu* (1965).

Three Hundred Years of Canadian Art NGC, May 12–Sep. 17. Travelling exhibition: AGO, Oct. 20–Nov. 26. Catalogue. Exhibits *Angle noir* (1956) **ILL. 24**; *Hommage à Jauran* (1961) **ILL. 49**; *Deux oranges* (1963) **ILL. 65**; and *Mutation tri-violet* (1966) **ILL. 87**.

Panorama de la peinture au Québec 1940–1966 MACM. *Panorama I*: May 15–Jul. 9; *Panorama II*: Jul. 11–Aug. 20. Catalogue.

Sculpture '67 City Hall, Toronto, Jun. 1–Jul. 17. Organized by the NGC. Curated by Dorothy Cameron. Exhibition representing contemporary Canadian trends in sculpture. Molinari shows *Hommage à Samuel Beckett* (1967) **ILL. 138**.

Museum Collection: Seven Decades, A Selection Solomon R. Guggenheim Museum, New York, Summer 1967. Molinari shows *Blue Structure* (1964).

Quebec and Ontario Contemporary Painters Willistead Art Gallery of Windsor, Sep. 11–Oct. 1. Organized and circulated by the Kitchener-Waterloo Art Gallery.

The Ontario Centennial Art Exhibit AGO, Sep. 22–Oct. 15. Travelling exhibition: London Public Library and Art Museum; Agnes Etherington Art Centre, Queen's University, Kingston; Lakehead University, Port Arthur; Laurentian University, Sudbury; Kitchener-Waterloo Art Gallery; Art Gallery of Windsor; Art Gallery of Hamilton; MACM; Musée du Québec. The Province of Ontario invites Molinari to participate in the exhibition, and he shows three works: *Structure bleu-vert*; *Mutation tertiaire*; *Mutation athématique rouge-brun*.

Samuel J. Zacks Exhibition of Canadian Paintings McMaster Art Gallery, Hamilton, Sep. 29–Oct. 31.

The Tenth Winnipeg Show Winnipeg Art Gallery, Nov. 5–30. Exhibits *Mutation n° 7* and *Configuration*. Wins third prize (\$250).

Espace dynamique 1956–1967 Galerie du Siècle, Montreal, Nov. 7–Dec. 5. Retrospective exhibition of the Espace Dynamique group. With a text by Teyssède, which concludes as follows: "The goal was to illustrate the evolution of the Espace Dynamique group through an inspired selection of paintings. If we agree that simultaneously we were shown the high quality of several artists, the originality of their research (when too often we see a reflection of New York or Paris in Montreal), and the international impact of contemporary Canadian art, then Galerie du Siècle promises an excellent new season with this exhibition." [TEYSSÈDRE, 1967]

Statements: 18 Canadian Artists Norman MacKenzie Art Gallery, Regina, Nov. 16–Dec. 17. Organized as part of the Canadian Centennial celebrating the Canadian Confederation.

1968 Receives a Creation Grant in painting from the CCA.

Travels to Europe (Venice and Rome) for the first time.

Wins the David E. Bright Foundation Prize (Los Angeles); Venice Biennale (Second Place, \$1,600, awarded to painters under forty-five who have never received a prize from the Venice Biennale).

Along with Bodo Pfeifer, is invited to create a mural of 2.4 × 3.7 m, *Sériel bleu-vert*, at the new Vancouver airport, which opens in September.

Wins First Place and a sum of \$1,000 for *Sériel bleu-rose*, *The Eleventh Winnipeg Show*, Winnipeg Art Gallery.

Bernard Teyssède writes an article about Molinari's practice. [TEYSSÈDRE, 1968B]

SOLO EXHIBITIONS

Guido Molinari Galerie du Siècle, Montreal, May 7–Jul. 7.

Represents Canada (with Ulysse Comtois) at the **34th Venice Biennale** Jun. 22–Oct. 20. Presents nine paintings from 1964 to 1968 in the Canadian Pavilion, alongside ten sculptures by Comtois.

Regarding a call to boycott the Biennale by an Italian student movement, Molinari and Comtois take the following position, which they display at the pavilion's entrance: "We believe that the widest possible flow of information at all levels of society is the key condition to transforming society. In light of the police incitement we witnessed, we have decided to keep showing our work, which we consider to be a revolutionary force. We express our solidarity with students around the world who fight to transform outdated and reactionary powers. Yet we cannot accept that these students use the same weapons as bourgeois society does by not realizing the essential challenge that contemporary art represents." [MALCOLMSON, 1968]

GROUP EXHIBITIONS

Canada: Art d'aujourd'hui Musée national d'art moderne, Paris, Jan. 12–Feb. 18. Travelling exhibition organized by the NGC for Canada's Minister of Foreign Affairs: Rome, Lausanne, Brussels. One of nineteen artists representing Canada. Shows paintings and sculptures (including *Configuration*, 1966 **ILL. 136**).

P. 208

Seven Montreal Artists Hayden Gallery, Massachusetts Institute of Technology, Cambridge, Jan. 24–Feb. 18. With Barbeau, Goguen, Hurtubise, Juneau, Roy Kiyooka, and Tousignant. Travelling exhibition: Washington Gallery of Modern Art; MACM (under the title *Sept Artistes de Montréal*). Catalogue. Accompanied by a text by Teyssède. [TEYSSÈDRE, 1968A]

Survey 68 MMFA, Mar. 8–Apr. 7.

10 Peintres du Québec MACM, Mar. 20–Apr. 14. Travelling exhibition: Musée du Québec, Apr. 18–May 12.

Seventh Biennial of Canadian Painting NGC, Jul. 5–Sep. 1. Exhibits *Bi-sériel gris-vert* (1967), *Sériel vert-bleu* (1968), *Sériel brun-orange* (1967), *Système sériel vert-rouge* (1967) **ILL. 95**, *Sériel bleu-rose* (1968).

P. 161

Exhibition focused on flat abstraction. Molinari is part of a selection of fifteen artists who were given more space to show five works in the exhibition. "It's good to see Jack Bush and Guido Molinari accorded the attention needed to appreciate the fecundity of their painting styles—particularly Molinari who shows one especially beautiful large canvas, consisting of two sequences of very broad stripes of blue, grey and green." [LORD, 1968, 39]

Canada 101 Edinburgh College of Art, Edinburgh International Festival, Aug. 18–Sep. 7. Exhibition of twenty-two artists organized by the CCA. Exhibits *Structure symétrique ocre-orange*, *Sériel Orange-vert* (1968), *Système sériel*.

The Eleventh Winnipeg Show Winnipeg Art Gallery, Oct. 30–Nov. 24. Exhibits *Sériel bleu-rose*. Wins Best in Show (\$1,000).

1969 Represented, until 1973, by Carmen Lamanna Gallery in Toronto and Michel Giroux and Galerie Jolliet in Quebec City.

Publishes an article on the challenges presented by pictorial and verbal languages. [MOLINARI, 1969, 115–119]

Abandons the compositions of vertical bands of equal width and begins a cycle of checkered paintings, titled *Structures*, which he works on until the winter of 1970.

P. 147 Becomes a member of the Royal Canadian Academy of Arts with *Hommage à Borduas*, 1963 ILL. 68.

Appointed a member of the CCA Arts Advisory Committee for three years.

SOLO EXHIBITIONS

Molinari Carmen Lamanna Gallery, Toronto, Mar. 13–Apr. 1. Shows paintings based on drawings made in Rome in the summer of 1968. Second solo exhibition in Toronto.

P. 162–163 **Guido Molinari** Galerie Sherbrooke, Montreal, Mar. 20–Apr. 9. Partial retrospective. Exhibits the ink drawings of 1954, the never exhibited gouaches and watercolours of 1955 to 1958, and a recent triptych: *Dyade vert-rouge*, *Dyade brun-bleu* and *Dyade orange-vert* (1968–69) ILL. 99. Also shows serial works and the light sculpture *Voyelle*, a 3.6-metre pillar of light bulbs that he sees as a kind of three-dimensional extension of his painting.

Molinari Galerie Jolliet, Quebec City, Nov. 19–Dec. 6. Shows a new series of twelve paintings comprised of coloured squares and rectangles.

GROUP EXHIBITIONS

The Canada Council Collection NGC, Oct. 15–Nov. 15. Travelling exhibition in Canada. Catalogue. Molinari shows four paintings: *Mutation prismique verte* (1964), *Structure symétrique ocre-orange* (1964), *Untitled* (1964), and *Système sériel* (1968), one work in ink, *Untitled* (1964), and a screen print, *Parallèle rouge et noir* (1967).

Twentieth Annual Exhibition of Contemporary Canadian Art Art Gallery of Hamilton, Oct. 2–26.

1970 Summer: Begins a series of paintings with triangular structures.

Fall: Appointed Associate Professor of Painting and Drawing at Sir George Williams University (now Concordia University).

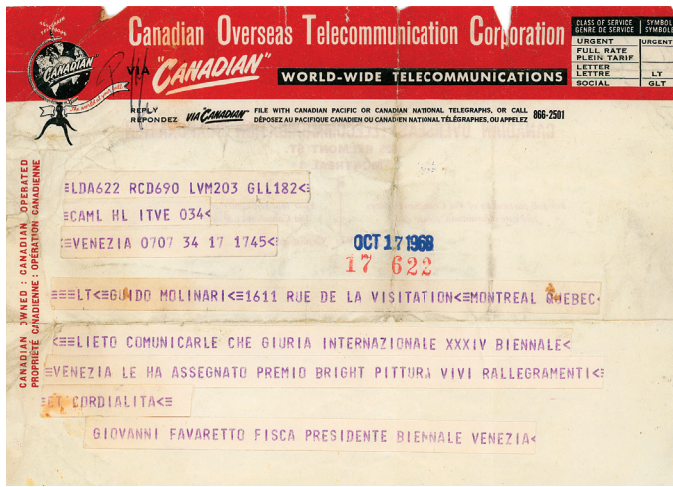
With Tousignant, participates in a debate with François-Marc Gagnon after the latter's talk, "Mimétisme en peinture contemporaine au Québec," given in the Department of Art History at the Université de Montréal, on March 12, 1970. (Gagnon's talk and Molinari's and Tousignant's responses to accusations of mimicry are published in *Conférences J. A. de Sève 11–12: Peinture canadienne-française (débat)* (Montreal: Les Presses de l'Université de Montréal, 1971). For more about this debate, see Normand Thériault's article "New York a-t-il copié Montréal?"

[THÉRIAULT, 1970, C14]

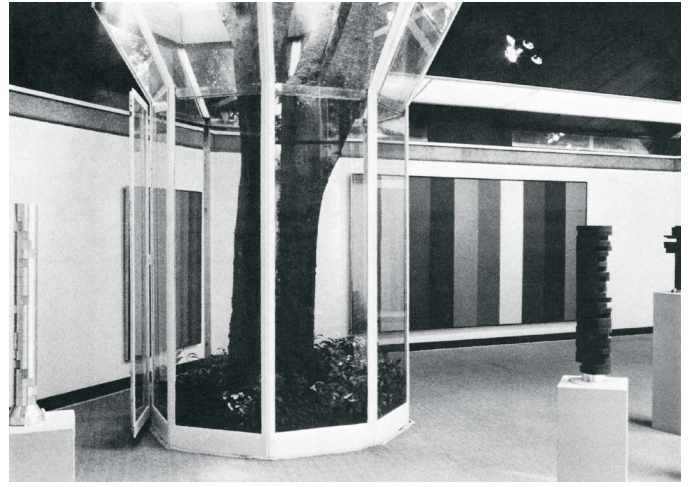
SOLO EXHIBITIONS

Guido Molinari Bau-Xi Gallery, Vancouver, Feb. 16–28.

Guido Molinari Carmen Lamanna Gallery, Toronto, Nov. 21–Dec. 10.



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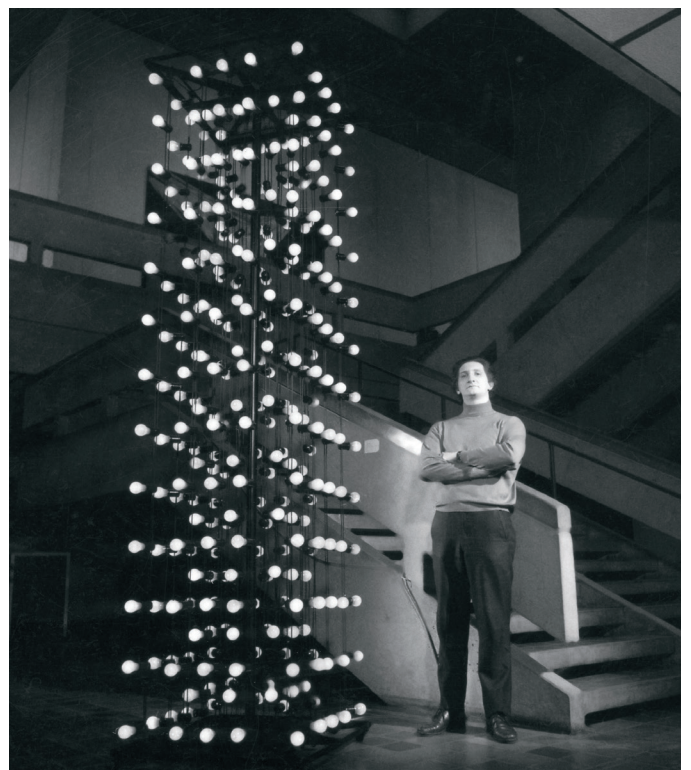
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FIG. 64
Telegram from the Venice Biennale informing Molinari that he received the David E. Bright Foundation Prize (1968).

FIG. 65
Exhibition view of *Canada: Ulysse Comtois, Guido Molinari* at the Canadian Pavillion of the 34th International Venice Biennale (1968).
Photo: Roloff Beny

FIG. 66
In centre: Françoise Sullivan and Cozic (Monic Brassard and Yvon Cozic) at the opening of the exhibition *Guido Molinari* at Galerie Sherbrooke in Montreal (1969). On the wall, two *Dyades*.
Photo: Gabor Szilasi

FIG. 67
Guido Molinari next to his sculpture *Voyelle* (1969).
Photo: Robert Millet



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FIG. 68

Guido Molinari is appointed Officer of the Order of Canada (1971). From left to right: Fernande Saint-Martin, Guido Molinari, Roland Michener, Governor General of Canada, and his wife Norah Michener.

Photographer unknown

FIG. 69

"L'art et ses responsabilités" panel (1971). From left to right: Vittorio Fiorucci, Arthur Bardo, Harold Rosenberg, Guido Molinari, and Peter London.

Photo: Gabor Szilasi

DUO EXHIBITION

Molinari Stripes Leroy/Leroy Warps Molinari Saidye Bronfman Centre, Montreal, Mar. 15–Apr. 5. Two-person retrospective.

GROUP EXHIBITIONS

Grands formats : treize artistes de Montréal MACM, Jan. 22–Feb. 15. Catalogue. Based on Tousignant's idea. Shows works from the *Structure series* (1969).

Expo 1970 Osaka Canadian Pavilion, Osaka, Mar. 15–Sep. 13.

Panorama de la sculpture au Québec 1945–1970 MACM, Jun. 23–Sep. 6. Also presented at the Musée Rodin, Paris. Catalogue.

Eight Artists from Canada Helena Rubinstein Pavilion, Tel Aviv Museum of Art, Nov. 12–Dec. 12. Organized by the NGC.

1971 Appointed Officer of the Order of Canada.

February 21, 1971: Participates in a panel on "L'art et ses responsabilités," organized by Sir George Williams University and the Saidye Bronfman Centre, with Arthur Bardo, Vittorio Fiorucci, and Harold Rosenberg; and moderated by Peter London.

SOLO EXHIBITION

Guido Molinari: Recent Paintings Waddington Galleries, Montreal, Oct. 6–23. Shows his new "bi-triangular" works.

DUO EXHIBITION

Guido Molinari – David Rabinowitch Carmen Lamanna Gallery, Toronto, Apr. 17–May 6.

GROUP EXHIBITIONS

49th Parallel: New Canadian Art Travelling exhibition: John and Mable Ringling Museum of Art, Sarasota, Feb. 14–Mar. 21; Museum of Contemporary Art, Chicago, Apr. 3–May 16. Curator: Dennis Young. Shows *Sériel vert-bleu* (1968), *Triade* (1968), *Sériel bleu-rose* (1969), *Dyade* (1969).

Prints from Halifax MoMA, New York, Oct. 6–Nov. 12. Curator: Pierre Apraxine.

1972 Founding member of the Colour Research Society of Canada in Ottawa.

SOLO EXHIBITIONS

Molinari: Painting and Sculpture Sir George Williams University, Mar. 3–21. Exhibits seventeen paintings, including three new works. The selection shows the evolution of his work.

Paintings by Guido Molinari Travelling exhibition: Dalhousie Art Gallery, Halifax, Oct. 3–23; and Memorial University Art Gallery, St. John's, Dec. 27, 1972–Jan. 18, 1973. Exhibits *Asymétrique jaune-rouge* (1962) **ILL. 55**, *Mutation athématique ocre-rouge* (1965), *Mutation rythmique tri-vert* (1965), *Quadruple mutation* (1966), *Bi-sériel vert-rouge* (1967), *Bi-sériel vert-bleu* (1967) **ILL. 92**, *Triade bleu-rouge* (1968), *Trois bandes mauves* (1969), *Diptyque I Ching* (1970) **ILL. 105**, *Structure triangulaire brun-gris* (1971).

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GROUP EXHIBITIONS

Collection Gisèle et Gérard Lortie MACM, Mar. 3–Apr. 16.

Summer: Exhibition of works by Michael Snow, Tomiyo Sasaki, and Guido Molinari

P. 156 NGC. Shows six paintings, including *Mutation tri-violet* (1966) **ILL. 87**, *Bi-sériel*
 P. 160 / 146 / 82 *orange-vert* (1967) **ILL. 91**, *Deux oranges* (1963) **ILL. 65**, *Angle noir* (1956–1957) **ILL. 24**,
 P. 147 *Hommage à Borduas* (1963) **ILL. 68**.

1973 Receives the CCA's Victor Martyn Lynch-Staunton Award.

Late 1973: "Makes a series of paintings that explore the dynamic relationships between triangular forms of unequal dimensions inside the painting's rectangular shape." [THÉBERGE, 1976B, 5]

SOLO EXHIBITION

Molinari Galerie Jolliet, Quebec City, Jan. 23–Feb. 17. Shows seven of his large *Triangulaires*, including a diptych. "Whatever Molinari's motivation may be, I found myself in the same situation as in 1969: given the colour pulsation that hits the retina and the mathematical arrangement of shapes, the paintings always challenge the viewer to find the key to the pulsation experienced. . . . The day when machines execute the artist's concepts will not be an eventful one for Molinari who is already ahead of this time." [C. DAIGNEAULT, 1973]

DUO EXHIBITION

Guido Molinari/Claude Tousignant Canadian Cultural Centre, Paris, Feb. 1–28.

1974 Receives a grant from the CCA.

Is not represented by any gallery.

March: Molinari is against Guy Robert's suggestion, published in *Le Devoir* (Feb. 23), regarding his and Tousignant's contribution to Montreal's *Plasticien* school. Writes an open letter to Alain Stanké, Director of Éditions La Presse, in which he criticizes Robert for basing his opinion on a 1959 article by Rodolphe de Repentigny, which the former misinterprets, and asks Stanké to include the article in Robert's book for the sake of justice and objectivity. Stanké responds that he already received justice through the publication of the open letter and that in fact, he simply can't accept criticism. [STANKÉ, 1974]

SOLO EXHIBITION

Guido Molinari Canadian Cultural Centre, Paris, Nov. 21, 1974–Jan. 12, 1975. Also travelled to Canada House Gallery, London, Feb. 4–Mar. 15, 1975, under the title *Molinari: Triangulaires 1974*. Catalogue. Shows his 1974 series of *Triangulaires: Trois rouges, Rouge-orangé, Jaune-orangé, Orange-rouge, Ocre, Ocre-jaune* **ILL. 116**, *Vert*.

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The Canadian Cultural Centre publishes a brochure with a text written by Teyssède on Molinari's life and art practice titled "Guido Molinari: The Outer Limit of Colour Field Painting."

GROUP EXHIBITIONS

9 out of 10: A Survey of Contemporary Canadian Art Art Gallery of Hamilton, Nov. 8–Dec. 8. Travelling exhibition in Ontario: The Kitchener-Waterloo Art Gallery, Jan. 9–Feb. 2, 1975; Gallery Stratford, Feb. 15–Mar. 15.

1975 January 30: Participates in a panel organized as part of the exhibition *Peintres canadiens actuels* at the MACM, which inaugurates a series of talks titled “Rencontres 75,” presented by the Famille des arts de l’UQAM. Jacques de Tonnancour, Jacques Hurtubise, Jean McEwen, and Guy Montpetit are also part of the panel moderated by Marcel Saint-Pierre.

His series of checkered paintings is analyzed in depth by François Laurin, professor at the University of Ottawa. Laurin examines the organization of the internal elements and concludes that a structured neo-plasticism or a series of systems, rather than a sole system, are being used. [LAURIN, 1975, 34–39]

October 21: Gives a talk titled “La notion d’artiste” at the MACM as part of the exhibition *Québec 75*.

GROUP EXHIBITION

The Canadian Canvas Jan. 6, 1975–Mar. 21, 1976. Travelling exhibition organized by Time Canada. Curated by Doris Shadbolt, Karen Wilkin, Alvin Balkind, Fernande Saint-Martin, and Allan MacKay. Catalogue.

1976 June: Promoted to Full Professor at Concordia University.

Yajima Gallery in Montreal represents him until 1985.

SOLO EXHIBITIONS

Guido Molinari: Recent Paintings Yajima Gallery, Montreal, May 5–29. Exhibits five paintings made in 1976, including *Orange et brun-beige*, *Vert-brun*, *Rose et brun-violet*, *Vert-brun*, *Rose et brun-beige*. Some prints from the 1950s are also part of the exhibition.

“The five recent paintings shown at the Yajima Gallery, which continue to valorize the surface through the energy of the colour and the affirmation of a palpable and verifiable fiction, certainly represent one of the best moments of the season.” [TOUPIN, 1976A]

“Molinari’s is a formalist art which . . . does not seek to examine the sociological and philosophical meaning of its own anatomy. The stunning paintings, beautifully installed at the Yajima Gallery are not autopsies but rather independent organisms—they are not about anything, they simply are. And the fact that they ‘work’ so well together in the tiny Yajima space is a surprise which turns out to be quite instructive; Molinari’s art is not aggressive, it awaits rather than commands our attention.” [LEHMANN, 1976]

Guido Molinari NGC, Jul. 2–Sep. 6. Travelling exhibition: MMFA, Nov. 18–Dec. 30, 1976; AGO, Mar. 25–May 23, 1977; VAG, Jun. 9–Jul. 10, 1977. Curated by Pierre Théberge. Retrospective exhibition of fifty paintings from 1951 to 1973 and twenty-nine drawings from 1953 to 1969.

The NGC publishes his *Writings on Art (1954–1975)*, edited and introduced by Théberge, and the catalogue *Guido Molinari*.

“The Guido Molinari retrospective . . . proved for those who might have doubted it that this Montrealer is Canada’s pre-eminent painter, perhaps our only artist whose accomplishment invites comparisons with major figures like Mondrian and Matisse. Molinari is at once a rigorous theoretician and a daring inventive colourist.”

[BOGARDI, 1976]



“However, for those who do consider the formal development of contemporary painting important, it’s not too much of an exaggeration to say the show is a knockout visually and a very definite affirmation of the major stature of the artist in the Quebec and Canadian art world.” [NIXON, 1976]

“The Molinari retrospective . . . takes on historic and epic dimensions all at once. In the magnificent setting set up for it at the museum on Sherbrooke Street, the exhibition shows its quest for meaning as testimony of the epics that have produced an art that is both personal and universal over two decades. It also reaffirms the uniqueness of its perspective both locally and internationally: that of colour energy as a generative principle of form and as a means of expressing movement.” [TOUPIN, 1976B]

GROUP EXHIBITIONS

Cent-onze dessins du Québec MACM, Apr. 1–May 9. Catalogue.

Trois générations d’art québécois : 1940, 1950, 1960 MACM, Jun. 30–Sep. 1.

Gravures contemporaines du Québec, Théâtre Maisonneuve, Place des Arts, Montreal, Jul. 1–31. Part of the Arts and Culture program of the Official Olympic Organizing Committee. Shows *Noir ascendant* and *Vertical blanc*.

Corridart Montreal, July. Presentation of kites at Montreal’s Municipal Library.

De la figuration à la non-figuration dans l’art québécois MACM, Sep. 2–27. Travelling exhibition shown in fifteen venues across Quebec. Catalogue. Shows *Octalité* (1964).

Works on Paper: June Leaf, Charles Gagnon, Guido Molinari Yajima Gallery, Montreal, Nov. 2–27. Molinari shows ink drawings on paper: “Apart from two recent works from 1975, in which a broken black line on a white background indicates an Automatiste gesture refusing to involve colour in a Matissian reflection, a black-and-white work from 1958 and a yellow and blue screen print from 1965 complete this snapshot.” [TOUPIN, 1976A]

1977 June 11: Participates in a colloquium titled *The Artist as Communicator* at the VAG, on the occasion of the VAG’s opening of the Molinari retrospective organized by the NGC. Moderated by Luke Rombout, Director of the museum. Invited guests include George Knox, professor in the Fine Arts Department of the University of British Columbia, and Robin Mayor, Director of the Vancouver School of Art.

GROUP EXHIBITION

Biennale de Paris Palais de Tokyo, Musée d’art moderne de la ville de Paris, Sep. 17–Nov. 1.

1978 Receives a grant from the CCA.

After the 1976 retrospective and the publication of his *Writings on Art (1954–1975)*, *RACAR* publishes a substantive article on the evolution of Molinari’s work. [WELSH, 1978]

January 26: Gives a talk on Canadian Painting in the 1970s at the Agnes Etherington Art Centre, organized by this institution in collaboration with the Department of Art at Queen’s University.

FIG. 70
Exhibition views of *Guido Molinari*, National Gallery of Canada (1977).
Photos: Library and Archives, National Gallery of Canada, Ottawa

P. 183 1978–1979: The NGC acquires *Trapèze gris* (1977) **ILL. 121**. The Canada Council Art Bank stops buying his work. Between 1972 and 1979 the Art Bank purchased fourteen works by Molinari.

1979 Éditions de L'Obsidienne publishes *Nul mot*, an artist's book combining his poems and etchings; L'Actuelle publishes a smaller version of it with prints in 1993.

May: Participates in *Évènement Art '79*, a week of activities (information sessions, discussions, screenings, talks), on the role of art and the artist, held at UQAM's Pavillon des arts, Montreal. Molinari participates in a debate on the social situation of artists.

June 1: Is one of fifteen artists who sign an open letter protesting against the closing of Ateliers Arachel, a lithograph printer.

SOLO EXHIBITIONS

Guido Molinari: *Nul mot* Yajima Gallery, Montreal, May 15–Jun. 16.

Guido Molinari: *tableaux récents* Yajima Gallery, Sep. 4–29. Exhibits paintings created in the past three years as part of his *Quantificateurs* series, in smaller sizes than those exhibited at the MACM at the same time.

Guido Molinari: *Quantificateur* MACM, Sep. 6–Oct. 14. Travelling exhibition: York University Fine Arts on Markham, Toronto, Oct. 31–Nov. 18 (smaller version of the show). Catalogue. Shows seventeen paintings.

"These paintings stand out for their large format; they are the largest paintings he has ever produced. . . . Three of them have a width of twenty-one feet; four others, aligned on the vertical, are almost ten feet high. . . . Maintaining artistic integrity in a series of smaller scale paintings or drawings is one thing, but being able to sustain this intensity in seventeen paintings on such a large scale is a remarkable and touching achievement." [BURNETT, 1979]

"The adventure continued, mainly with series in red and then in blue ('my mystical period,' Molinari will call it, smiling), over twenty years, by far the longest term with which the artist experimented, with some particularly enticing highlights for viewers: the four red panels of *Danse/Soupir*, presented in his studio in 1987, and the seven blues of *Vent bleu*, shown at the MACM in 1995." [DAIGNEAULT, 2015B]

GROUP EXHIBITIONS

Frontier of Our Dreams: Quebec Painting in the 1940's and the 1950's Winnipeg Art Gallery, Winnipeg, Feb. 9–Apr. 15.

Dessin et surréalisme au Québec MACM, Apr. 24–Jun. 8, 1980. Travelling exhibition shown in ten venues across Quebec. Catalogue.

1980 Returns to a gestural practice on paper.

Receives a grant from the CCA.

November 26: Awarded the Prix Paul-Émile-Borduas by the Government of Quebec. "It is not every day that Quebec grants one of the highest honours to an enfant terrible. . . . In regards to painting, his contribution is exceptional. He saw the importance of American painting when all eyes were turned to Europe. He is the one who tried to adapt the lessons of Pollock and Mondrian to the local art milieu.

As with these modern art pioneers, he assured the continuity of creating a pictorial space focused on the notion of the non-referential, that is a spatiality free from any external connotation." [TOUPIN, 1980]

GROUP EXHIBITIONS

Symposium : Peinture contemporaine du Québec Musée du Nouveau Monde, chapel of Lycée Fromentin, La Rochelle, Jun. 20–Jul. 26. Curated by Alain Parent. Presented as part of the *Québec 80 à La Rochelle et en Aunis-Saintonge* event.

Invited to La Rochelle along with five other Quebec painters (Luc Béland, Lucio de Heusch, Hurtubise, Christian Kiopini, and Tousignant) to publicly produce work that would then be presented at the Musée du Nouveau Monde and be part of a travelling exhibition.

10 Canadian Artists in the 1970s AGO, Sep. 6–Oct. 19. Travelling exhibition: Louisiana Museum of Modern Art, Humlebaek; Städtische Kunsthalle, Recklinghausen; Musée de l'État, Luxembourg; Museum van Hedendaagse Kunst, Ghent. Exhibits works from the *Quantificateurs* series.

Dix ans de propositions géométriques : le Québec, 1955–1965 MACM, Dec. 18, 1980–Feb. 1, 1981. Travelling exhibition shown in eleven venues across Quebec. Curated by France Gascon. Catalogue.

1981 Purchases a studio-house in Saint-Donat, in the Laurentians.

Loretta Yarlow begins to exhibit his works in Toronto. Yarlow/Salzman will represent him until 1985.

SOLO EXHIBITIONS

Guido Molinari: Works on Paper organized by the Agnes Etherington Art Centre, Queen's University, Jan. 11–Feb. 15. Travelling exhibition: Art Gallery of Hamilton; Art Gallery of Windsor; London Regional Art Gallery; MMFA; Yarlow/Salzman Gallery, Toronto. Catalogue. Retrospective of works on paper since the 1950s. Eighty-seven works created between 1953 and 1975, almost all taken from storage in Molinari's studio.

"The exhibition of drawings presented at the MMFA overall possesses the finesse and rigour that material exploration brings to the range of key questions and issues of contemporary art. With the pared down yet never austere language he is known for, with the economy of means and fundamental vocabulary of material experience that has always been his trademark, Molinari's works on paper confirm, after the retrospective at the NGC in 1976, the precursor role that this painter has always played for us." [TOUPIN, 1981]

Gilles Toupin lists the exhibition in the top ten exhibitions of 1981 in *La Presse*. [TOUPIN, 1982]

Guido Molinari: Tableaux et Dessins récents Yajima Gallery, Montreal, Nov. 13–Dec. 5. Shows twelve *Sémiographies* (gestural black-and-white drawings) and eight *Quantificateurs*, "paintings in three sections barely defined by almost imperceptible edges." [VIAU, 1981]

GROUP EXHIBITION

Twentieth Century Canadian Art organized by the NGC. Travelling exhibition in Japan: National Museum of Modern Art, Tokyo; Hokkaido Museum of Modern Art, Sapporo; Oita Prefectural Art Museum. Shows *Bi-sériel violet-gris*, *Rose*, *Trapèze gris* (1977) **ILL. 121**.

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1982 Purchases a former bank building in Hochelaga-Maisonneuve at 3290 Sainte-Catherine Street East, at the corner of Darling Street. This becomes his studio and residence, and he will continue to live here until his death.

SOLO EXHIBITION

Guido Molinari, Works on Paper 1957–1981 Yarlow/Salzman Gallery, Toronto, Feb. 6–Mar. 6.

1983

SOLO EXHIBITIONS

[Guido Molinari] Yajima Gallery, Montreal.

Guido Molinari Yarlow/Salzman Gallery, Toronto, Feb. 19–Mar. 13. First exhibition of new paintings in a Toronto gallery in over ten years. Works produced since 1981, along with a series of small black-and-white paintings from 1956.

“What we find in the post-1981 paintings are steadily focused, non-negotiable demands that we take art, and Molinari’s theories of art and perception, as gospel truth. Such high-handed insistence is not necessarily unattractive, but it’s easy to ignore it, especially when, hanging nearby, are those tentative, restlessly intelligent pieces Molinari made in the fifties when he was perhaps more curious and less sure about the ambiguous, furtive nature of artistic truth.” [BENTLEY MAYS, 1983]

GROUP EXHIBITIONS

The Non-Figurative Artists’ Association of Montreal Sir George Williams Art Galleries, Concordia University, Montreal, Sep. 14–Oct. 15. Travelling exhibition: Art Gallery of Windsor; London Regional Art Gallery; Dalhousie Art Gallery, Halifax; Beaverbrook Art Gallery, Fredericton; Edmonton Art Gallery. Catalogue. Molinari shows *Abstraction* (1955) **ILL. 14** and *Multi-blancs* (1958) **ILL. 35**.

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Œuvres sur papier Samuel Lallouz Gallery, Montreal, Dec. 1983–Jan. 1984. Exhibition of seven artists. Molinari shows six gouaches from the 1980s.

1984 During Bouguereau’s exhibition at the MMFA, Lise Bissonette invites Molinari to comment on the work of the artist-firefighter. [BISSONNETTE, 1984]

GROUP EXHIBITIONS

54/84: Hommage à Guido Molinari Mercer Union, Toronto, Oct. 23–Nov. 17. Exhibition of early works on paper by Molinari and recent works by five of his students (Simon Cerigo, Nancy Smith, Marshal Hopkins, Barbara Reid, and Anna-Marie Cobbold, who also curates the exhibition).

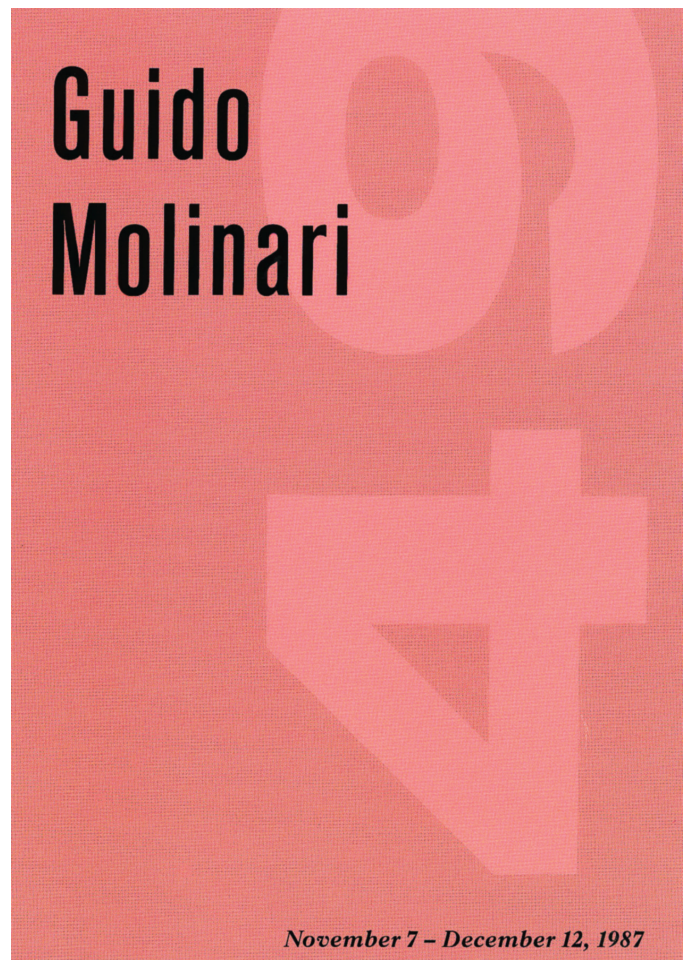
Canadian Paintings and Sculptures 49th Parallel, Centre for Contemporary Canadian Art, New York, Sep. 15–Oct. 20. Catalogue.



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FIG. 71
Guido Molinari painting (1980).
Photographer unknown

FIG. 72
Invitation card for the exhibition *Guido Molinari: Colour Expression* at 49th Parallel, Centre for Contemporary Canadian Art in New York (1987).



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1985 Separates from Fernande Saint-Martin.

Receives a grant from the CCA.

Represented by Waddington & Gorce Inc., Montreal, until 1993.

SOLO EXHIBITIONS

[Guido Molinari] Yarlow/Salzman Gallery, Toronto.

Molinari: Recent Works Waddington & Gorce Inc., Sep. 28–Oct. 18.

1986 September: Speaks (along with Pierre Granche and Serge Tousignant) on the construction of a new MACM, during the public meetings of the Goyer committee on relocating the MACM.

GROUP EXHIBITIONS

Images for the World VAG, Mar. 29–May 19.

Focus: Canadian Art from 1960 to 1985 Art Cologne 20, Internationaler Kunstmarkt, Cologne, Nov. 13–19.

1987 Represented by Grünwald & Watterson Gallery., Toronto, until 1988.

SOLO EXHIBITIONS

P. 201–202

Presents the installation of paintings *Danse/Soupir* ILL. 134 in his studio on Sainte-Catherine Street East, Montreal, Apr. 25–May 16. Four panels in various tones of red, arranged in a semi-circle and exhibited in natural light.

“The allusion to Matisse’s *Dance* is clear, a painting that Matisse made in 1909–1910 for the Russian collector Sergei Shchukin, as is the allusion to his other *Dance* painted in 1931 for the Albert Barnes Collection. There too, the line becomes almost abstract, and the areas of pure colour give the painting its rhythm.” [THÉRIAULT, 1987]

“There was an event on Sainte-Catherine Street East: the painter Molinari presented his new work to the Montreal public in his studio. He took care of everything: the work, the exhibition space, the lighting, the visitors. There was an event on Sainte-Catherine Street East: Molinari presented his work exactly how he wanted it to be seen. Fortunate for the artist, fortunate for the viewers.” [PAUL, 1987]

Guido Molinari: Colour Expression 49th Parallel, Centre for Contemporary Canadian Art, New York, Nov. 7–Dec. 12. Curated by Normand Thériault. Publication of a catalogue, *Molinari Studies*, with a long essay by James D. Campbell. Camille de Singly writes that *Colour Expression* constitutes “the first step in the Canadian rediscovery of Molinari as a major historical artist.” [SINGLY, 2004A, 224–225]

GROUP EXHIBITIONS

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La sculpture fait surface Christiane Chassay Gallery, Montreal, Feb. 14–Mar. 14. Catalogue. Molinari exhibits *Structure parallélogrammique* ILL. 139, an impressive black sculpture from 1972.

Histoire en quatre temps MACM, Mar. 1–May 24. Catalogue.

Present Time: Contemporary Abstraction NGC, May 6–Sep. 7. Exhibition of abstract paintings and sculptures by six artists from Quebec and Ontario.

Accent on the Lavalin Collection Galerie des Arts Lavalin, Montreal, May 22–Sep. 7. Organized by Promotion des arts Lavalin.

Stations: Les Cent jours d'art contemporain de Montréal Centre international d'art contemporain de Montréal, Montreal, Aug. 1–Nov. 2. Catalogue.

Vingt ans de peinture: choix d'artistes Centre des Arts Contemporains du Québec à Montréal, Dec.

"For this occasion, ten established artists of the Council sponsor ten young emerging artists." [DUMONT, 1987]

1988 Represented by Grünwald Gallery, Toronto, until 1990.

Writes to Shirley L. Thomson, Director of the NGC, to strongly advocate for the acquisition of Newman's monumental work, *Voice of Fire*.

SOLO EXHIBITION

Guido Molinari Grünwald Gallery, Toronto, May 14–Jun. 1. Exhibition of recent red and blue paintings from the *Quantificateurs* series.

GROUP EXHIBITIONS

Borduas and His Contemporaries Waddington & Gorce Inc., Montreal, Apr. 30–May 19.

Quebec 88: A Selection AGO, May 3–Jun. 5.

Canadian Prints Since 1920 VAG, May 14–Jun. 19.

L'Art au Québec depuis Pellan: une histoire des prix Borduas Musée du Québec, May 18–Aug. 14. Curated by Gilles Daigneault. Catalogue. Molinari exhibits three major works: *Abstraction* (1955) **ILL. 14**; *Sériel violet-ocre* 1968); *Danse/Soupir* (1987) **ILL. 134**.

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P. 201–202

1989 Gives Outsider Art workshops to patients at Louis-H. Lafontaine Hospital. In partnership with the Mental Illness Foundation, around sixty works are included in the annual contemporary art fair of the Contemporary Art Galleries Association, Montreal, Sep. 27–Oct. 1.

SOLO EXHIBITIONS

Molinari: Four Decades of Art Heffel Gallery, Vancouver, Jan. 25–Feb. 11.

Guido Molinari: 1951–1961, The Black and White Paintings VAG, Jan. 25–Mar. 2. Travelling exhibition: Art Gallery of Windsor; AGO; Mendel Art Gallery, Saskatoon; Galerie de l'UQAM, Montreal. Curated by Gary Dufour. Catalogue with texts by Robert Welsh and James D. Campbell.

Jan. 26: Discussion between Molinari, John O'Brian, and Gary Dufour. Exhibits works from his black-and-white period, 1951–1961 (ink, watercolour, oil, and acrylic paintings), including some colour works.

Molinari: "All of my work is based on a gamble, a belief that painting could dispense with visual stimulation. Space is not created by the intellect but by tensions, and the painting always has its own life. There are people who've told me that they didn't like what I was doing, but that doesn't bother me. I wasn't doing it to please them but to give them an experience." [CRON, 1991, 19]

Molinari: Important Works Waddington & Gorce Inc., Montreal, Mar. 15–Apr. 6.

Mini-retrospective featuring around ten works from 1958 to 1988, including *Structure jaune-rouge n° 2* (1963) **ILL. 74**, which had never been previously exhibited.

“After 35 years of producing art, Molinari, the high priest of abstract painting in Quebec, continues to make the most contemporary paintings in the country.”

[GRAVEL, 1989]

Guido Molinari: Selections from the Seventies Grünwald Gallery, Toronto, May 6–Jun. 17. Exhibits two paintings from 1967 and eight from the 1970s, including *Trapèze ocre* (1976), *Sériel noir-blanc* (1967), *Bi-triangulaire rouge-bleu* (1973).

“The complex idea of Modernist painting has two high priests in Montreal: Yves Gaucher, the keeper of Modernism’s purifying spiritual flame; and Guido Molinari, the celebrant of its rigorous intellectual will. The best canvases in this selection remind us just how strong Molinari’s intellectual commitments remained throughout a decade (the 1970s).” [BENTLEY MAYS, 1989]

GROUP EXHIBITIONS

Une histoire de collections : dons 1984–1989 MACM, Apr. 12–Jun. 4. Catalogue.

Montreal on Paper: Part One The Art Gallery, Saidye Bronfman Centre, Jun. 27–Aug. 3. Catalogue. Exhibition featuring fifteen artists whose processes incorporate drawing.

“The most surprising works in this exhibition are the drawings of Guido Molinari. Molinari, the acknowledged master of a cool, cerebral painting style, simply lets his charcoal dance across the paper when he draws. There’s a directness and exuberance in this work that unveils a new side of one of Canada’s most accomplished painters.” [DUNCAN, 1989]

The Flat Side of the Landscape: The Emma Lake Artists’ Workshops Mendel Art Gallery, Saskatoon, Oct. 5–Nov. 19. Travelling exhibition: Art Gallery of Windsor; Edmonton Art Gallery; VAG; MacKenzie Art Gallery, Regina.

1990 Represented by Wynick/Tuck Gallery, Toronto, throughout the 1990s.

SOLO EXHIBITIONS

Guido Molinari, Important Works from the Plasticien Period Wynick/Tuck Gallery, Toronto, Jun. 2–Jul. 14. Exhibits works produced mainly between 1954 and 1962, and some from the *Quantificateurs* series.

Guido Molinari Galerie du Pavillon des Arts, Sainte-Adèle (Quebec), Nov.–Dec.

1991 Featured in the *Dictionnaire de la peinture anglaise et américaine*, published by Larousse. [BREUILLE, 1991]

June: Proposes transforming the old MACM building in Cité du Havre into an interpretation centre for contemporary art dedicated to promoting galleries and exhibitions. [MOLINARI, 1991A, A1]

June 25: Molinari writes a letter to the Premier of Quebec regarding the promotion of contemporary Quebecois art. The letter is reprinted in *Le Devoir*.

[MOLINARI, 1991B, 12]

December 9: Member of the honorary committee for a fundraising event organized by the Conseil de la peinture du Québec with the aim of creating a “showcase” for contemporary Quebecois art.

GROUP EXHIBITIONS

Prints Produced by the Lithography Workshop of the Nova Scotia College of Art and Design University of Lethbridge Art Gallery, Lethbridge, Feb. 20–Mar. 15.

Un archipel de désirs: les artistes du Québec et la scène internationale Musée du Québec, May 16–Sep. 29. Curated by Louise Déry. Catalogue. Exhibits *Mutation bi-sérielle grise* (1966–67).

La collection d'art contemporain en devenir NGC, Mar. 1–Jun. 21.

1992 With his son, Guy, opens the Barbeau-Molinari art gallery in a furniture store in Saint-Donat.

September 9: Hosts the VIS*Art conference on art forgery as the Vice-President of VIS*Art Droit d'auteur Inc., a collective organization for visual art copyright in Canada.

Included in the *Dictionnaire de l'art moderne et contemporain* published by Hazan. [DUROZOI, 1992]

SOLO EXHIBITIONS

Guido Molinari: New Paintings Wynick/Tuck Gallery, Toronto, Mar. 7–28.

Guido Molinari: New Paintings Heffel Gallery, Vancouver, May 9–23.

Guido Molinari Librairie Champigny, Montreal, Nov.

“With his place in the history of Quebecois and Canadian art already secured, not only has Molinari agreed to exhibit at the Librairie Champigny, ‘in order to be seen by as many people as possible,’ but he himself recently opened an art gallery in a furniture store in Saint-Donat at the request of the owner.” [LEPAGE, 1992]

GROUP EXHIBITIONS

Robert Ayre: The Critic and the Collection Concordia Art Gallery, Concordia University, Montreal, Mar. 5–Apr. 18.

Montréal 1942–1992: L'Anarchie resplendissante de la peinture Galerie de l'UQAM, Montreal, May 14–Aug. 2. Curated by Gilles Daigneault. Catalogue. Molinari exhibits *Bi-sériel bleu-ocre*.

La Collection, tableau inaugural MACM, Montreal, May 28, 1992–Apr. 3, 1994. Catalogue.

The Crisis of Abstraction in Canada: The 1950s NGC, Mar. 12–May 24. Curated by Denise Leclerc. Travelling exhibition: Musée du Québec; MacKenzie Art Gallery, Regina; Glenbow Museum, Calgary; Art Gallery of Hamilton. Catalogue. Includes 158 works by sixty-two artists, among them Molinari.

Achieving the Modern: Canadian Abstract Painting and Design in the 1950s Winnipeg Art Gallery, Dec. 18, 1992–Feb. 28, 1993. Travelling exhibition: Confederation Centre Art Gallery and Museum, Charlottetown; Mendel Art Gallery, Saskatoon; Edmonton Art Gallery; Art Gallery of Windsor. Catalogue.

1993 March 4: Participates in the *Parti pris de peindre/Parti pris peinture* symposium organized by the Visual Arts Department of UQAM (Montreal) on the question "Is painting dead?"

November 18: Roundtable discussion of the Regroupement des Artistes en Arts Visuels du Québec (RAAV) on the mandate of the association. The event takes place in Molinari's studio.

SOLO EXHIBITION

Guido Molinari: New Original Serigraphs Wynick/Tuck Gallery, Toronto, May 1–22. Exhibits fifteen screen prints.

"The supremely confident, grand-manner senior abstract painter has moved off-stage for a moment, it seems, and into his place has stepped a bright, young experimentalist, willing to try anything. Predictably, not everything works. . . . These prints are perhaps best thought of as holiday pieces, full of plainly sensuous delight in colour's infinite variety." [BENTLEY MAYS, 1993]

GROUP EXHIBITIONS

Œuvres méconnues: Regard inusité sur l'art québécois Galerie de l'UQAM, Montreal, Jun. 22–Jul. 25. Exhibits sixteen small ink sketches from 1995.

"This series of black-and-white patches reflect the Plastique approach of the artist, who was undergoing a transition period." [BERNATCHEZ, 1993]

Vol parallèle (as part of the exhibit *L'art prend l'air*), MMFA, Jun. 17–Sep. 26. Curated by Louise Déry. Catalogue.

1994 Summer: Directs and hosts the *Symposium international d'art contemporain de Baie-Saint-Paul* (Quebec) on the theme *Mémoire–Miroir*.

Included in the *Superstars* game created by Peter Gnass and Sylvie Guimont, a game dedicated to the best-known and best-loved celebrities in Quebec.

SOLO EXHIBITIONS

Guido Molinari: Tableaux noirs et blancs, Sériels, Quantificateurs Stiftung für konkrete Kunst, Reutlingen, Sep. 11, 1994–Jan. 29, 1995. Travelling exhibition: *A Retrospective*, Musée Van Reekum, Apeldoorn, Nov. 5–20, 1995. Catalogue. Retrospective exhibition of paintings and works on paper from 1954 to 1993.

DUO EXHIBITION

Guido Molinari – Sophie Lanctôt Faculty of Medicine, Université de Sherbrooke, Feb.

GROUP EXHIBITIONS

Index: de causis et tractatibus Axe Néo-7 Art Contemporain, Hull (Quebec), Mar. 27–Apr. 24.

La Collection Lavalin du Musée d'art contemporain de Montréal: le partage d'une vision MACM, Apr. 30–Oct. 23. Catalogue.

Les ateliers s'exposent Montreal, Oct. 8–30. Artists open their studios to the public on weekends. "Gilles Daigneault, one of the two organizers, remarks that 'we also chose Molinari, if only so people cannot say that they don't know any artists on the list.'" [SINGLY, 2004A, 237]

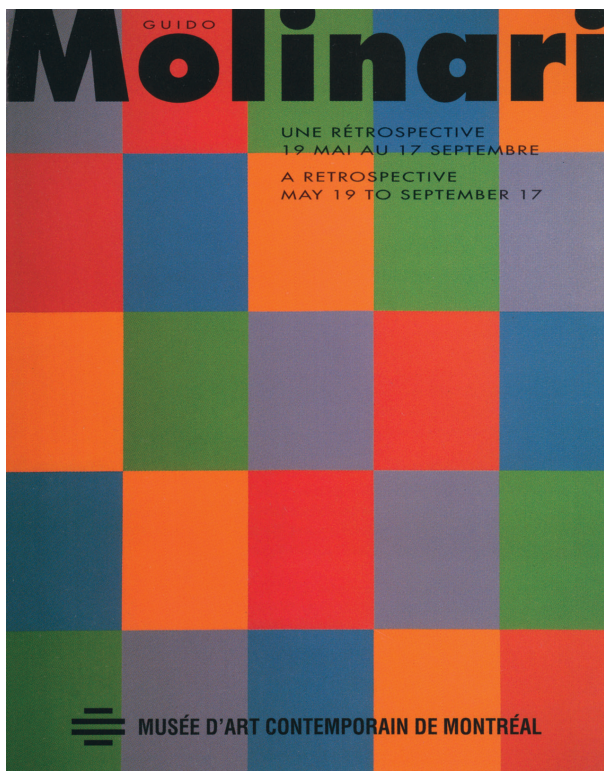
FIG. 73
Guido Molinari in front of his studio
on Saint-Catherine Street, today the
Guido Molinari Foundation (1990s).
Photographer unknown

FIG. 74
Invitation card for the exhibition
Guido Molinari, une rétrospective at
the Musée d'art contemporain de
Montréal (1995).

FIG. 75
Front page of *Rosevi*, artist's book
(1995).



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October 5: The event's opening is held at Molinari's studio. Molinari opens his doors to the public for the last two weekends of October.

"Molinari's studio, located in an old bank east of the Moreau viaduct, should be one of the most popular stops. While Molinari has become a symbol of Abstract Minimalist Art in Quebec and almost a generic term used by critics of modern art, the man himself is proverbially known for his friendliness and kindness. And he likes to talk." [LEPAGE, 1994]

1995 Represented by Galerie Éric Devlin, Montreal.

May: Along with other artists and art world professionals, protests against the MMFA's *Moving Beauty* exhibition on automobile design and the museum's recent job cuts, particularly the elimination of the position of contemporary art curator. "While many protestors blamed Thériège and the museum's board for the MMFA's current predicament, Molinari laid the blame squarely at the feet of Premier Jacques Parizeau. 'The government has decided to invest less in culture,' Molinari said." [DUNCAN, 1995]

Publishes *Rosevi*, a large-format artist's book featuring thirteen screen prints and recent poems, with Éditions de L'Actuelle. The print run consists of forty-nine copies: in numbers one to twenty, the images and texts are overlaid; they are otherwise printed on separate sheets.

Guest of honour at the celebration for the Centre International d'Art Contemporain's tenth anniversary.

May 29: *Soirée poétique autour des sérigraphies et des poèmes de Guido Molinari*, Italian Cultural Institute.

SOLO EXHIBITIONS

Tableaux récents et œuvres sur papier (1950–1960) Galerie Éric Devlin, Montreal, May 13–Jun. 17.

Guido Molinari, une rétrospective Exhibition organized by the MACM, May 19–Oct. 1. Travelling exhibition: Macdonald Stewart Art Centre, Guelph; MacKenzie Art Gallery, Regina; Art Gallery of Windsor; Art Gallery of Nova Scotia, Halifax. Catalogue. First Canadian retrospective since 1976. Exhibits ninety works from 1951 to 1994.

"It's breathtaking! Molinari flaunts his colours throughout the remarkable retrospective currently at the MACM. Numerous, beautifully installed, skillfully considered, these works inspire us and—to be honest—leave us speechless."

[COUËLLE, 1995]

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From June 13 onwards: Exhibits ***Vent bleu*** ILL. 135, a circular painting in seven panels with a diameter of 13.7 metres. "Viewers need to come prepared. Seeing *Vent bleu* means sharing in 45 years of creation." [L. LEDUC, 1995]

Teyssède gives a talk on the *Quantificateurs*, especially *Vent bleu*.

Guido Molinari: New Paintings and Rosevi: A Portfolio of Thirteen Poems

Wynick/Tuck Gallery, Toronto, Oct. 14–Nov. 11. Exhibits paintings from the *Quantificateur bleu-vert* series and an installation of the artist's book *Rosevi*.

FIG. 76

Exhibition views of *Guido Molinari, une rétrospective*, Musée d'art contemporain de Montréal (1995).

MACM, Multimedia Library Collection
Photos: Richard-Max Tremblay



1996 Honorary president of an exhibition at the Montreal Biosphère on Île Sainte-Hélène. Artists painted thirty large-scale watercolours on the theme of water specifically for the exhibition. [BAILLARGEON, 1996]

April 17: Named as one of the eighteen most important Montreal artists of all time by *The Gazette*.

1997 Retires as professor from Concordia University.

November: The Molinari Quartet's inaugural concert, first in the series "Dialogue à l'Atelier," takes place at Molinari's studio. For this occasion, the painter invites the public for a "non-virtual discussion forum" on the theme of "Red."

The members of the string quartet begin working together in February and hold a press conference for their launch in May.

"The well-known painter allows the group to use not only his name but also his studio in Montreal East, at Sainte-Catherine and Darling, to practice and hold their Sunday-afternoon rehearsals before the evening concerts." [GINGRAS, 1997]

SOLO EXHIBITIONS

Guido Molinari, 40 Years: Works from 1955 through 1996 Paul Kuhn Gallery, Calgary, Jan. 11–Feb. 8.

Guido Molinari Galerie Éric Devlin, Montreal, May 29–Jun. 21. Exhibits recent ink drawings on paper.

"[With Molinari] never being one to hold his tongue, it would be out of the question to hold ours now. . . . There is every reason to believe that Molinari has pushed the risk factor a notch too far. Some of the black ink drawings currently on display present captivating cloud-like effects, in which the movement of the brush strokes abounds in daubs of pigment, but others leave us truly perplexed. The linear simplicity of the pictorial transcription of the gesture and the grisaille lacking in density simply do not work." [LAMARCHE, 1997]

1998 Publishes *Ça* with Éditions de L'Actuelle, a screen-printed artist's book of twenty-four drawings and as many poems, all from the 1950s. The print run is limited to two hundred copies, one hundred of which are packaged in a box made by Jacques Fournier and accompanied by an original drawing.

SOLO EXHIBITIONS

Guido Molinari Musée de Grenoble, Oct. 17, 1998–Jan. 3, 1999. Travelling exhibition: Château de Villeneuve/Fondation Emile Hugue, Vence, Mar. 27–Jun. 13, 1999. Catalogue with a text by Camille de Singly. Third retrospective in Europe. Exhibits twenty-five paintings from his donation to the Musée de Grenoble.

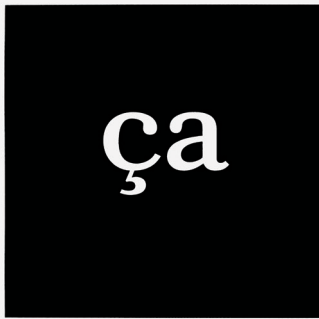
Critics are impressed by "the earlier works (from the 1960s), made up of parallel bands whose contrasting colours disturb their symmetrical arrangement, and especially by a black-and-white series from 1955–58. The way the two extreme colours 'hold' together in an unstable equilibrium is remarkable." [MILLET, 1999, 90]

Guido Molinari Wynick/Tuck Gallery, Toronto, Oct. 31–Nov. 21. Exhibits *Yellow, Red, Blue Continuum*.



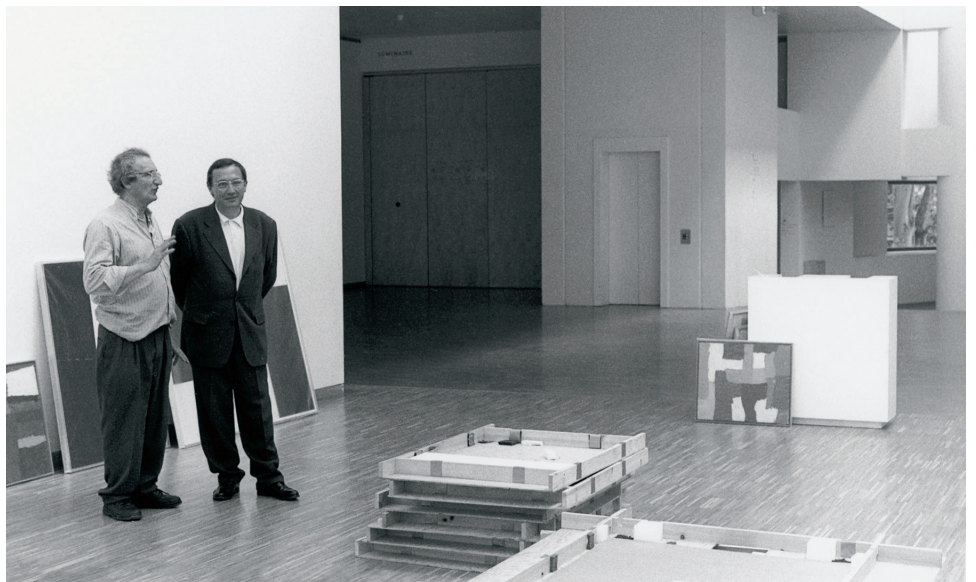
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Guido Molinari



Édition L'Actuelle

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FIG. 77
Guido Molinari with the Molinari Quartet. From left to right: David Quinn, Sylvie Lambert, Olga Ranzenhofer, and Johannes Jansonius (1997).
Photo: Quatuor Guido Molinari

FIG. 78
Front page of *Ça*, artist's book (1998).

FIG. 79
Guido Molinari and Serge Lemoine during the set-up of the exhibition *Guido Molinari* at the Musée de Grenoble (1998–1999).
Photographer unknown

FIG. 80
Exhibition view of *Guido Molinari* at Galerie Éric Devlin (1999).
Photo: Guy L'Heureux



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1999 April 6: Inauguration of his monumental work *Solstices*, a collaboration with designer Michel Dallaire, produced for the Simons store on Sainte-Catherine Street West in Montreal.

Maxime McKinley, a student at the Conservatoire de musique du Québec à Montréal, composes *Hommage à Molinari* and devotes an issue of *Engrais*, a journal he edits, to the artist.

SOLO EXHIBITION

Guido Molinari Galerie Éric Devlin, Montreal, May 5–Jun. 5. Exhibits a new series, *Continuum*, as well as a sculpture hung inside, in front of the gallery's windows.

"This work is both very specialized and ultimately accessible to those who take the time to be transported by its sophisticated mechanism. It is a beautiful stylistic exercise that truly excites the senses." [MAVRIKAKIS, 1999]

"For Canada's most important Geometric Abstract painter, the grid pattern—while always implicit—has never been so directly applied as in these paintings. [. . .] The ever-present modular grid stands firmly, rigorously, and without hierarchy, as Mondrian's used to stand, over the whole surface of the painting." [LAMARCHE, 1999]

"Molinari's paintings are 'incredible worlds,' as the artist likes to say, where discoveries and rediscoveries are made." [CHARRON, 1999]

2000 Death of Claire Molinari.

Represented by Moore Gallery in Toronto.

Molinari's assistant Sylvain Simard is replaced by Martin Boisseau (dates unknown), who continues to work with the artist until his death.

SOLO EXHIBITION

Guido Molinari, Then and Now 1954–2000 Moore Gallery, Toronto, Nov. 4–25.

GROUP EXHIBITION

Art concret, Espace de l'art concret Mouans-Sartoux, Jul. 2–Nov. 12. Catalogue with an essay by Serge Lemoine, "Un siècle d'art concret." The author writes: "Concrete Art thus emerges as one of the major trends of 20th century art, offering a theory, course of action, and practice that fuel an essential part of the artistic creation of this century." Molinari is in the same section of the exhibition as Ellsworth Kelly and Kenneth Noland. [SINGLY, 2004A, 270]

2002

SOLO EXHIBITIONS

Guido Molinari: Important Works on Paper Moore Gallery, Toronto, Apr. 6–27.

Guido Molinari: Rétrospective et œuvres récentes Orford Arts Centre, Mont Orford, Jun. 28–Sep. 2. Exhibits new works from the *Continuum* series, as well as some paintings from *Quantificateurs rouges* (1986–1987) in the "Man and Music" pavilion.

Molinari and Mondrian: The Spirit of Destruction Art Gallery of Hamilton, Sep. 19–Dec. 31. Catalogue (dedicated to Robert Welsh).

GROUP EXHIBITION

Contrepoints : du côté des prix Paul-Émile-Borduas, le dessin Maison Hamel-Bruneau, Quebec City, Sep. 27, 2002–Jan. 5, 2003. Travelling exhibition: Centre culturel Yvonne L. Bombardier, Valcourt (Quebec), Mar. 18–Jun. 15, 2003. Curated by Gilles Daigneault. Catalogue.

2003 Paints a canvas blindly for the TV show *Tablo* on ARTV.

Publishes the artist's book *Équivalence, Un coup de Dés jamais n'abolira le Hasard* with éditions du passage. Includes a foreword by Jocelyne Légaré and an interview with Molinari by Julia Duchastel, "De la poésie, du carré bleu de Mondrian et des règles de la probabilité."

SOLO EXHIBITION

Guido Molinari: Équivalence Galerie René Blouin, Montreal, May 10–Jun. 14. Molinari's last exhibition in his lifetime **ILL. 132, 133.**

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"Besides the colour of places, one has that of words floating on the surface of the white page. Here, more than a century after its publication, Molinari revisits Mallarmé's book-length poem, *Un coup de dés jamais n'abolira le hasard*. [A Throw of the Dice Will Never Abolish Chance]. This other free space, where text 'explodes' into pieces and where signs, more than words, refer only to their own game, has haunted the painter for many moons, like a founding score of modernity. . . . First of all, he has considerably enlarged the score and hung it vertically on two walls, like a painting or a spatialized book—it was one of Mallarmé's dreams. And on an obliquely installed support of the same dimension—the diagonal of someone crazy about painting—he rigorously recreated the poem's configurations on each page using only the three primary colours. Completely free. The effect was striking: visitors continually moved from one space to another, asking themselves at times where the words began and the colour ended, but most often content to just look at the music's omnipresence." [DAIGNEAULT, 2003]

2004 The artist dies on February 21 in Montreal following a battle with lung cancer.

"With his Roman nose, strong chin, and loud voice, he already seemed like someone who would leave his mark. . . . Guido Molinari passed away on Saturday at 70 years of age. He had been suffering from cancer for several months. He was expecting his death, he merely hadn't planned on dying." [DOYON, 2004]

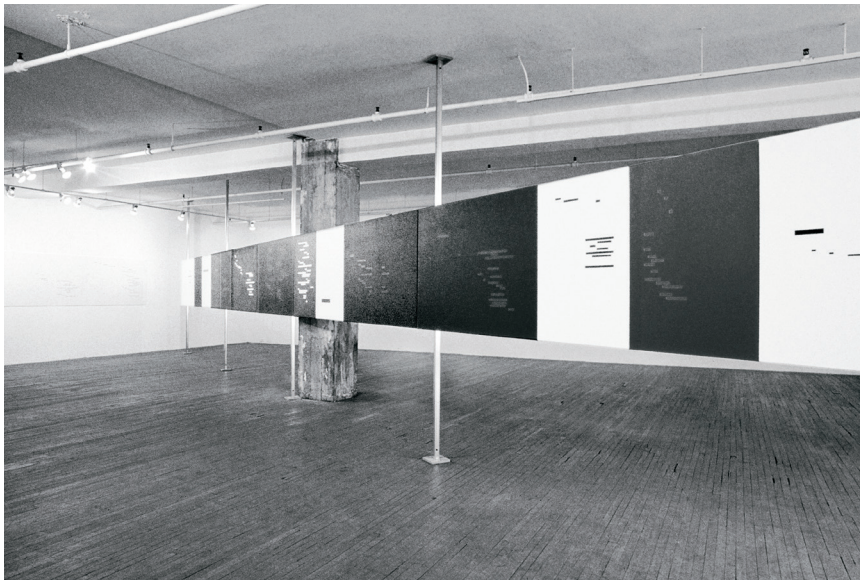
"His untimely death deprives us of the future of his art, the verve and fertile richness of which we're already missing, and of a man so fundamentally human and free in his creating, thinking, and living." [SINGLY, 2004B]

"For all those who were close to Molinari, the artist will remain 'the theoretician of Molinarism,' as he was already defining himself with a half-smile in 1954. Fifty years later, we understand that this was not a painterly move among many others, but a way of living fully while being an artist—simply that. Farewell, Moli." [DAIGNEAULT, 2004] As a bequest, Molinari creates the Guido Molinari Foundation, tasked with keeping his legacy alive.

Camille de Singly publishes *Guido Molinari, peintre moderniste canadien : Les espaces de la carrière*, with L'Harmattan in Paris. The foreword by François-Marc Gagnon concludes as follows: "The perseverance and conscientiousness of this young scholar, who became interested in one of our greatest painters and was



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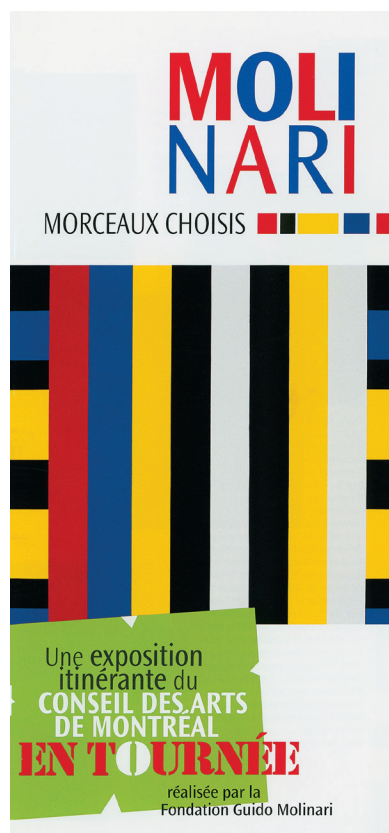
FIG. 81
Invitation card for the exhibition *Guido Molinari: Équivalence* at Galerie René Blouin in Montreal (2003).

FIG. 82
Exhibition view of *Guido Molinari: Équivalence* at Galerie René Blouin (2003).

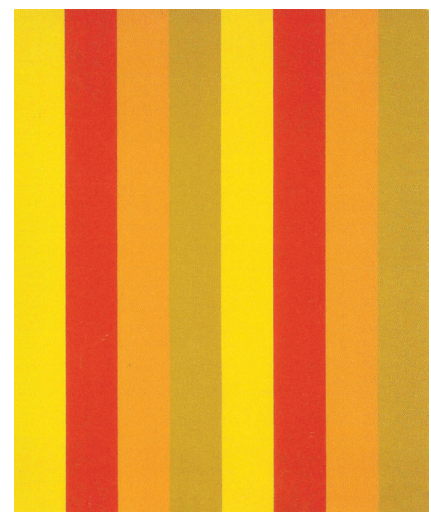
Photo: Richard-Max Tremblay

FIG. 83
Exhibition brochure for *Molinari – Morceaux choisis* (2009–2012).

FIG. 84
Invitation card for the exhibition *Molinari en deux temps: Tableaux 1964–1968 et Œuvres sur papier 1953–1957* at the Guido Molinari Foundation (2013).



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Guido Molinari, *Muraton jaune-ocre*, 1964, acrylique sur toile, 243,7 x 201 cm. Fondation Guido Molinari, © SODRAC. Photo: Guy L'Heureux

Le président du Conseil d'administration,
Monsieur Maurice Forget,
et le directeur général,
Monsieur Gilles Daigneaut,
ont le plaisir de vous inviter à la
Fondation Guido Molinari
pour l'ouverture de l'exposition
Molinari en deux temps :
Tableaux 1964-1968 et Œuvres sur papier 1953-1957
le jeudi 31 octobre à 18 h

Fondation Guido Molinari

3290, rue Sainte-Catherine Est
Montréal (Québec) H1W 2C6
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able to enter the imbroglia of our internal disputes without losing sight of the stakes of Molinari's painting at the international level, is admirable. That she was able to do so despite the distance separating her homeland and Canada makes it all the more commendable. I believe Molinari, who always held his painterly and aesthetic standards above local idiosyncrasies, was touched by this overseas attention." [SINGLY, 2004A, 14–15] The publication of this book came after Singly defended her doctoral thesis (supervised by Serge Lemoine) in December 2001 at the Université de Paris IV-Sorbonne.

SOLO EXHIBITION

Molinari – Tourbillons abstraits Galerie de l'UQAM, Montreal, Dec. 3–5.

DUO EXHIBITION

Amplitude. Œuvres sur papier de Miljenko Horvat et de Guido Molinari Musée d'art de Lachine, Sep. 18–Dec. 19. Catalogue.

2005 The International Festival of Films on Art presents three films devoted to Molinari, all made a few months before his death: *The Colour of Memory: Conversations with Guido Molinari*, directed by Donald Winkler and Nicola Zavaglia (2004, 48 min); *La dernière conversation*, directed by Jocelyne Légaré and Vincent Chimisso (2005, 52 min); *Molinari – La couleur chante*, directed by Lauraine André G. (2004, 90 min). The latter won Best Canadian Film, International Festival of Films on Art, Montreal, 2005.

GROUP EXHIBITION

The Shape of Colour: Excursions in Colour Field Art, 1950–2005 AGO, Toronto, Jun. 1–Aug. 7. Exhibits with Rothko, Newman, Bush, Gaucher, and Frankenthaler.

2006

SOLO EXHIBITION

Molinari – Morceaux choisis Maison de la culture de Maisonneuve, Montreal, Sep. 20–Dec. 3. Travelling exhibition: *Conseil des arts de Montréal en tournée* program, Jan. 28, 2009–Mar. 28, 2010; Musée des beaux-arts de Sherbrooke, Jun. 19–Oct. 3, 2010; Centre national d'exposition de Jonquière, Oct. 9, 2011–Jan. 9, 2012. Catalogue.

The exhibit, organized by the GMF in collaboration with the Maison de la Culture, brings together thirty-one of Molinari's works from 1947 to 1998, curated by Daigneault and Serge Marchetta. The main text in the accompanying exhibition catalogue is "Molinari et la promesse de bonheur," by François-Marc Gagnon. At the opening, the first floor of the Maison de la Culture is officially renamed "Zone Molinari—Lieu d'expression actuelle." The Foundation gives a Molinari painting on long-term loan to welcome visitors to the hall.

GROUP EXHIBITIONS

The Sixties in Canada NGC, Ottawa, Feb. 4–Apr. 24.

Montreal, Paris, New York 1929–1994, Works on Paper Galerie Simon Blais, Montreal, Jun.–Jul.

2007

GROUP EXHIBITION

PaperWorks! Stewart Hall Art Gallery, Pointe-Claire, Sep. 1–Dec. 19. Exhibition of works made on paper from the Saint-Armand Paper Makers, run by David Carruthers.

2008

SOLO EXHIBITION

Guido Molinari and Colour Galerie Simon Blais, Montreal, Dec. 10, 2008–Jan. 24, 2009. Catalogue with a text by Marie-Ève Beaupré. Exhibition of approximately twenty works from 1955 to 1999.

GROUP EXHIBITION

Making Real Or Gallery, Vancouver, Oct. 17–Nov. 22. Curated by Eli Bornowsky.

2009

GROUP EXHIBITION

The Automatiste Revolution: Montreal, 1941–1960 Varley Art Gallery, Markham, Oct. 21, 2009–Feb. 28, 2010; Albright Knox Art Gallery, Buffalo, NY, Mar. 19–May 30, 2010. Curated by Roald Nasgaard and Ray Ellenwood. Catalogue. Exhibition of Molinari's *Untitled* (1950–1951) **ILL. 2**, *Untitled* (1954), and *Untitled* (1954).

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2010

GROUP EXHIBITION

Ces artistes qui impriment. Un regard sur l'estampe au Québec depuis 1980 Bibliothèque et Archives nationales du Québec, Montreal, May 11–Oct. 3. Curated by Gilles Daigneault. Catalogue. Exhibition of *Quantificateur mauve*, a screen print from 1992.

2011 The Guido Molinari Foundation first opens to the public as part of the seventh edition of the *Biennale de Montréal – BNL MTL 2011*. The title of the biennale, *La Tentation du hasard*, and even more so its subtitle, *Toute Pensée émet un Coup de Dés* (Stéphane Mallarmé, 1897), would seem to be tailor-made for Molinari.

SOLO EXHIBITION

Molinari et le hasard (en deux temps) Biennale de Montréal, GMF, May 1–31.

Gilles Daigneault: "In the spring of 2003, Molinari offered Galerie René Blouin his rereading of a work that had long haunted him: the book-length poem, *Un coup de dés jamais n'abolira le hasard*. [A Throw of the Dice Will Never Abolish Chance], Mallarmé's testament and a founding score of modernity. The painter's chromatic frieze in the form of a spatialized book—one of Mallarmé's dreams—would also be

Molinari's testament; both creators would die a few months after the completion of their respective projects. Today, this last polyptych remains a user's manual for Mallarmé's poem, and vice versa, and the visitor is compelled to consider the omnipresence of their music." [GOSSELIN, 2011, 29]

2012

GROUP EXHIBITIONS

Frictions + Glissements, Œuvres de la collection du Musée de Lachine

Mar. 28–Nov. 25. Curated by Dominique Chalifoux. Exhibition of two Molinari drawings from the 1990s.

mSm – Molinari, Sala, Munari GMF, Nov. 27–Dec. 11. Travelling exhibition: Musée d'art de Joliette, Sep. 28–Dec. 30.

"The Italian sculptor Andrea Sala was the first artist-in-residence at the GMF. The experience gave rise to the creation of four new sculptures that could—among other things—reconcile the works of Molinari (1933–2004) and Bruno Munari (1907–1998), the Milanese multidisciplinary artist.

The idea to bring these three artists together had been brewing in the mind of curator Meredith Carruthers for two years, ever since she began researching the Musée d'art de Joliette's collection for an exhibition. At first glance, Sala seems more influenced by Munari's shape-shifting, unclassifiable, encyclopaedic, resolutely playful, and yet little known work, than by Molinari's more classic oeuvre. But Munari, the one-man band that Picasso called the 'new Leonardo,' was often in league with Geometric Abstraction, into which he injected a certain humour. Furthermore, Sala's constructions have been accurately compared to Molinari's works from the beginning of the seventies, when triangular forms first deconstructed the vertical bands of his paintings, and his colours displayed a cheerful exoticism—underlined by the transparency and levity of some of Sala's sculptures." [EXCERPT FROM PRESS RELEASE]

This kind of project falls naturally in line with the GMF's mission to promote Molinari's work by any means deemed appropriate.

2013

SOLO EXHIBITIONS

Painting in the Dark The Visual Arts Gallery, University of Alabama at Birmingham, Mar. 14–Apr. 11.

Molinari Times Two: Paintings 1964–1968 and Works on Paper 1953–1957 GMF, Oct. 31–Feb. 23. Pamphlet.

Guido Molinari: Works from 1955 to 1959 Valentin Gallery, Montreal, Sep. 21–Oct. 5. Digital catalogue.

GROUP EXHIBITION

Les Plasticiens et les années 1950–1960 MNBAQ, Feb. 7–May 12. Travelled as *The Plasticiens and Beyond: Montreal, 1955–1970* to Varley Art Gallery of Markham, May 26–Sep. 2. Curated by Roald Nasgaard and Michel Martin. Catalogue. Exhibition of twenty-one works by Molinari from 1955 to 1968.

2014

SOLO EXHIBITION

Cozic/Moli, the Seventies. A Complicit Allusion GMF, Sep. 25–Jan. 25. Pamphlet.

The exhibit evokes a period when Molinari intuited that “behind a façade viewed by most as ‘playful,’ Cozic’s artistic works often mirrored his own, through the importance granted to structure, colour, geometry, seriality, the time necessary to fully perceive a work of art, and viewer participation—all *mutatis mutandis*, of course. From this perspective, Cozic’s *Surfactences* series, shown at the MACM when it was located at Cité du Havre, is particularly explicit, with all of the transgressions that fabric-based surfaces could impose on geometry, and vice versa. Our enthusiasm for these seminal works dates back to the very start of the Foundation, when the idea was first formed of showing them opposite the works of a more outwardly convivial Molinari, in transition between vertical bands and the *Quantificateurs* series.” [DAIGNEAULT, 2014]

GROUP EXHIBITIONS

À la frontière du monochrome Galerie Art Mûr, Montreal, Jan. 18–Mar. 1. Three generations of artists whose work touches on monochromatic painting.

Stéphane La Rue – En résonance GMF, Apr. 17–Jun. 8. The exhibition presents a selection of works on paper from the past ten years, a modest reminder of the brilliant 2008 retrospective, *Stéphane La Rue: Retracer la peinture*, organized by Galerie de l’UQAM in collaboration with the MNBAQ. Additionally, Stéphane La Rue freely selected ten or so works by Molinari that related, though often obliquely, with his own works—a final conversation after so many once held between the young multidisciplinary artist and the Concordia professor.

2015

SOLO EXHIBITIONS

Molinari en noir et en couleur – 50 ans de “molinarismes” Exhibition coordinated by the GMF for the Musée d’art contemporain de Baie-Saint-Paul (Quebec), Feb. 28–May 31. Brochure.

Quantificateurs: Paintings 1978–1997 and Prints 1991–1992 GMF, Sep. 24–Jan. 17. Pamphlet.

DUO EXHIBITION

Goguen/Molinari: Drawings 1954–1959 GMF, Feb. 12–Apr. 26. Pamphlet.

“The painter Jean Goguen (1927–1989) undoubtedly remains the least known artist who played a decisive role in the development of Quebecois painting in the 1950s and 1960s. Inspired by the inaugural exhibition of L’Actuelle Gallery, the GMF reunites the two old brothers in arms in its upper galleries, the layout of which recalls the galleries of that glorious era. The black-on-white works demonstrate the strong affinity between Molinari and Goguen, who were otherwise and above all known as top-rate colourists.” [DAIGNEAULT, 2015A]

FIG. 85

Exhibition views of *Cozic/Moli, the Seventies. A Complicit Allusion*, Guido Molinari Foundation (2014–2015).

Photos: Guy L’Heureux

FIG. 86

Exhibition views of *Quantificateurs: Paintings 1978–1997 and Prints 1991–1992*, Guido Molinari Foundation (2015–2016).

Photos: Guy L’Heureux

FIG. 87

Exhibition views of *Ayot / Moli (By Way of Maclean)* at the Guido Molinari Foundation (2016).

Photos: Guy L’Heureux

FIG. 88

Exhibition views of *L’Actuelle, a Non-Figurative Art Gallery, 1955–1957*, at the Guido Molinari Foundation (2016).

Photos: Guy L’Heureux

FIG. 89

Exhibition views of *2011–2016, A tale of 15 exhibitions* at the Guido Molinari Foundation (2016).

Photos: Guy L’Heureux

FIG. 90

Exhibition views of *Molinari: About Some Key Works* at the Guido Molinari Foundation (2017).

Photos: Guy L’Heureux



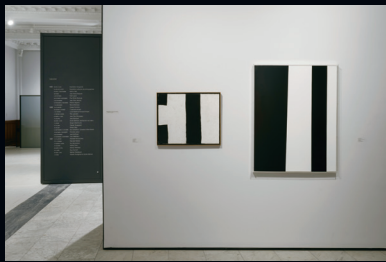
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2016

GROUP EXHIBITIONS

L'Actuelle, A Non-Figurative Art Gallery, 1955–1957 GMF, Mar. 10–Jun. 12.

Exhibition of some fifty works displayed at L'Actuelle between May 28, 1955, and May 19, 1957. Curated by Lisa Bouraly, Gilles Daigneault, and Lise Lamarche, who all authored a monograph jointly published by the Foundation and Les éditions du passage. Exhibition of Molinari's *Trinoir* (1955) **ILL. 23**, *Vertical blanc* (1956, redone in 1967) **ILL. 32**, and *56/57*, an ink drawing from 1956.

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2011–2016, A tale of 15 exhibitions GMF, Aug. 4–28. Pamphlet.

Ayot/Moli (By Way of Maclean) GMF, Sep. 22–Nov. 20. Pamphlet.

2017 May 25: Launch at the GMF of the poetry collection *Nul mot*, published by Éditions du Noroît. The book assembles the artist's books *Nul mot*, *Rosevi*, and *Ça*, all published in limited editions during Molinari's lifetime.

SOLO EXHIBITIONS

Molinari: About Some Key Works GMF, Apr. 20–Jun. 16. Pamphlet.

"These thirty 'selected works' offer insight into Molinari's oeuvre as a whole, in an almost didactic manner. They point to the artist's two different passions—works that use colour and those that only use black—then linger over two iconic series: the famous black-and-whites that preoccupied Molinari in the latter half of the 1950s and the large *Sériels* of the late 1960s. Preceding or following these two series—or gravitational centres—are rare moments of grace. They are hinges and transitions from one form of writing to another, indicating hesitations, experiments, digressions, changes of direction, advances, and regressions—in short, all that makes a work organic and inviting." [DAIGNEAULT, 2017]

Guido Molinari/Paintings: 1951–2001 Paul Kuhn Gallery, Calgary, Oct. 12–Nov. 11. Catalogue. In collaboration with the GMF, an exhibition of twenty-eight works created by Molinari over five decades.

GROUP EXHIBITION

Spectres: Jean-Pierre Gauthier, Pascal Audet et Emmanuel Lagrange-Paquet

GMF, Jan. 19–Mar. 19. Pamphlet.

Time, Lines: Drawings from Concordia, 1948–2017 GMF, Sep. 21–Dec. 17.

Curated by Gilles Daigneault, François Morelli, and Eric Simon, with assistance from Margarida Mafra. Pamphlet. Exhibition of 112 drawings by artists who, as students or professors, passed through Concordia University, where Molinari was a well-liked teacher for three decades. The exhibition includes three of Molinari's ink drawings from the travelling exhibition *Guido Molinari: Works on Paper* (organized by the Agnes Etherington Art Centre in Kingston in 1981).

2018

GROUP EXHIBITIONS

Players: Serge Murphy and Jean-François Lauda GMF, Feb. 22–Apr. 22. Pamphlet.

Laminoir. Martha Townsend chez Molinari GMF, May 24–Jul. 29. Curated by Gilles Daigneault and Margarida Mafra. Pamphlet.

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