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CORRIDART Revisited - Excavating the Remains

Kim Louise Gauvin

A Thesis

in

The Department

of

Art History

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts at
Concordia University
Montréal, Québec, Canada

April 1996

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ABSTRACT

CORRIDART Revisited - Excavating the Remains

Kim Louise Gauvin

This thesis is a study of the concept, organization and installation of *CORRIDART dans la rue Sherbrooke*, which has been considered the most important art exhibition organized under the Arts and Culture Program of the Organizing Committee of the 1976 Olympic Games (COJO) in Montréal. The evolution of this exhibition is examined from the initial concept proposed to its final installation, and briefly touches upon its premature removal by the city of Montréal. In its infancy, *Corridart* took the form of a proposal by Fernande Saint-Martin, as a street exhibition. With the input of COJO and Melvin Charney, this initial concept was developed and modified to focus on Sherbrooke Street, from Atwater Street to the Olympic site. The exhibition would highlight the history of the street and would create an air of festivity. This was achieved by a narrative element which provided archival documentation of Sherbrooke Street, and by projects by Québec artists selected through a competition and by invitation. The artists who participated were subsidized by the Québec

government in the creation of their *Corridart* projects, which were intended to be displayed from July 7 to July 31, 1976. *Corridart* consisted of seventeen visual art projects, two performance areas, two gallery exhibitions and the narrative element which ran the course of the exhibition.

Corridart was one of several exhibitions organized for the Olympic celebration, and is discussed as such in this context. As well, the exhibition is examined through a comparison between the intentions of the organizers in designing *Corridart* and the exhibition as it was installed. This includes a sampling of its reception by the press and public.

All efforts have been made to provide as complete a picture of the exhibition as possible. However as a result of *Corridart's* untimely dismantling, the research necessary for this documentation was reminiscent of an exhumation. Due to the fragmented nature of the remaining material, *Corridart* may never be laid to rest.

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Special thanks are due to the *Corridart* artists and organizers: Bruno Caroit, Melvin Charney, Yvon Cozic, Marc Cramer, Gilles Dessureault, Andy Dutkewych, Denis Forcier, Paulette Gagnon, Laurent Gascon, Trevor Goring, Laurent

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INTRODUCTION

The intention of this thesis is to document the organization and installation of the exhibition *CORRIDART dans la rue Sherbrooke*, considered the most important of the art exhibitions organized under the Arts and Culture Program of the Organizing Committee (COJO) of the 1976 Summer Olympic Games held in Montréal. The exhibition was precipitously removed shortly after its installation, six days after its official opening on July 7 1976. The media headlines are remembered by many Montrealers: "City dismantles Corridart project" and "Le comité exécutif ordonne de démolir toutes les installations de Corridart." While many may recall such headlines and the event which prompted them, few have a clear - or even vague - memory of the actual works in the exhibition. This art exhibition consisted of joint and solo projects by Québec artists, well-established and newcomers alike. *Corridart* occupied five and a half miles of Sherbrooke Street, leading from Atwater Street to the Olympic Complex with the greatest concentration of projects installed between Jeanne-Mance and Papineau Streets. However, after only one week of display and three days before the official opening of the 1976 Summer Olympics, most of the exhibition was suddenly

removed, under the veil of night, by city workers operating on the authority of Montréal's Executive Council.

In the process of the removal of *Corridart* many of the works were destroyed. As a result, I was faced with the dilemma of researching something which - for the most part - no longer existed. This compounded the basic problem which arises when researching an event from twenty years ago: most people, including those involved, did not see the show in its entirety and this, in addition to the time lapsed, has resulted in fragmented memories of *Corridart* and the events surrounding its development. Fortunately archival documentation concerning the exhibition and its development is plentiful.

There has been a reasonable documentation by the media and the courts of the legal battle that followed the dismantling of *Corridart* and the ethical issues which arose out of the court cases. However, nothing has been written regarding the "pre-history" and content of the exhibition. There was a void; individuals could discuss "*L'Affaire Corridart*," but knew precious little about "*Corridart*." This thesis serves as a complementary text to those which deal with the dismantling and aftermath of *Corridart* (*L'Affaire Corridart*). An attempt has been made to state the facts and information as they were presented in primary and secondary sources, but everything is open to interpretation. Complete objectivity is impossible as all

the material is invariably coloured by the individual(s) who wrote or presented the information, which was then filtered through my own perceptions.

My intention has been to document the development, planning and installation of *Corridart*; it has not been to analyze the individual works in the exhibition, nor to examine the issues of censorship. Neither has any attempt been made to deal with the *Corridart* projects in the context of "progressive" art in Québec during the 1970s. This text deals with the creation of the exhibition; explores *Corridart* from its initial conception to its presentation, and provides a brief review of its context within the Olympic arts activities.

Questions have been raised regarding *Corridart's* artistic merits and whether it deserved the media attention it received in the past and still receives to this day. The argument presented is that had *Corridart* not been removed in such a rash manner, it might have gone largely unnoticed and be all but forgotten today. Yet the fact remains that *Corridart* was dismantled, and the method by which this was accomplished seemed very provocative to most. From that moment, the exhibition was forever changed into a symbol, or rather symbols, of different things for various individuals, evolving and transforming over time. As I see it, the destruction of *Corridart* presents three key issues. First and foremost is that of censorship. The view was - and

still is - that the incumbent municipal government, headed by a despot, sensed criticism of itself in aspects of *Corridart* and used its authority - some would say overstepped its authority - to remove the "offending" exhibition. Second, is the comparison between *Corridart's* dismantling and the deterioration of the city of Montréal, due to a lack of planning and long-term vision on the part of the city's administrators. And finally, *Corridart* was symptomatic of the value, or lack thereof, given to local art, particularly the visual arts, in Québec and by extension Canada.

Due to the fact that many of the projects installed along Sherbrooke Street were destroyed during their removal by city workers, the best sources available for this "recreation" of the "pre-history" of *Corridart* are archival. The most valuable resources have been the National Archives of Québec in Montréal, which holds the COJO (Organizing Committee of the Olympic Games) papers and the Pre-Archivage of the Palais de Justice, which contains photographs and artists' testimony. Another important source are the archives of Laurent Lamy, Supervisor of the Visual and Plastic Arts Sector of the Arts and Culture Program, held at UQAM. These holdings provided key internal information regarding the planning of the exhibition. However, the archival material, though invaluable, does not contain all the desired information. As a result, other sources,

namely media reports, were consulted for the purposes of defining the exhibition. At times, however, archival records have revealed that some of the information contained in newspapers and art periodicals tended to be unreliable or incomplete. It is at this point that I turned to the artists and organizers themselves to clarify any misleading information, as well as to acquire information not available elsewhere. I have attempted to speak with as many of the individuals involved as possible; unfortunately the whereabouts of some are unknown, and others proved impossible to contact. All of those with whom I did speak were most helpful and provided me with new material and clarified many details.

I have organized the information more or less chronologically, as I consider this to be the appropriate format for the study. The first chapter identifies the individuals involved in the early development of the exhibition, outlines the initial concepts and plans, and considers the procedures which led to the realisation of the initial concept(s). This chapter includes information about the procedures used to acquire and select the art which eventually formed the exhibition. In the second chapter, the focus is on the artwork itself. Each project is examined from its proposal to its installation. The last chapter deals with the larger context of the exhibition. Here, *Corridart* is compared with the other

official art exhibitions, as well as other art exhibitions held in Montréal at that time.

Locating material concerning the early stages and contents of *Corridart* was much like working on an archaeological dig, as only ruins remain. As a result, information is constantly being uncovered which alters or enhances segments of this text. For this reason, I do not expect this to be the final consideration of *CORRIDART dans la rue Sherbrooke*, but prefer to see it as the first level of the excavation.

CHAPTER 1

DEFINING AND DEVELOPING THE "CORRIDOR OF ART"

A. Cast of Characters

The *Corridart* exhibition was organized under the Arts and Culture Program of the Organizing Committee of the 1976 Summer Olympic Games (COJO), presented in Montréal. *Corridart* was subsidized by the Québec government and held in collaboration with the Musée d'art contemporain de Montréal and the Institut d'art contemporain.¹ The members of COJO responsible for the Program, and more specifically for the *Corridart* project, were: Yvon DesRochers, General Director of COJO's Arts and Culture Program; Louise Masse, assistant to DesRochers; John Gordon, Administrative Assistant; Laurent Lamy, Supervisor of the Visual and Plastic Arts Sector; Paulette Gagnon, assistant to Lamy; Francine Archambault, secretary to Lamy; André Ménard, Coordinator of the *Corridart* exhibition; and Sandra Marchand, assistant to Ménard.² All levels of the Arts and Culture Program Organizing Committee participated

¹Archives nationales du Québec (hereafter ANQ), Fonds Comité organisateur des jeux Olympiques (hereafter COJO), E-46-1-1, brochure "Concours Corridart/l'art dans la ville". Further references to COJO Records will omit the title of the unit.

²Université de Québec à Montréal, Service des archives (hereafter UQAM Archives), Fonds Laurent Lamy, 97P3/8 Dossier Programme Arts et Culture pour Jeux Olympique de 1976 et Projet Corridart, communiqué de presse.

in the decision-making process and planning required for *Corridart*; however, those most closely involved were DesRochers, Lamy and Ménard.

On October 1, 1974 DesRochers was invited by the Director of the Canada Council, André Fortier, acting on behalf of Roger Rousseau, Commissioner-General of the Games of the XXI Olympiad, to take the post of Director of the Arts and Culture Program.³ DesRochers left his position as Assistant Director of the Canada Council's Touring Office to take this position.⁴ As Director of the Program, final approval for all decisions regarding the performing arts and the visual arts sectors depended on DesRochers. With regard to *Corridart*, DesRochers had final approval on budgets and administrative business. Several months after DesRochers took up his post, a short-term position was offered to Laurent Lamy, though it was not until August 1975 that he was given the title of Head of the Visual and Plastic Arts Sector.⁵ Lamy had studied industrial design

³ANQ, E 46-1-1, introduction of report on Arts and Culture Program by DesRochers, written after the program was over.

⁴Gillian Cosgrove, "The Olympic-size problem of keeping body and soul together," *MacLean's* 89 (28 June 1976): 46.

⁵UQAM Archives, Fonds Laurent Lamy, 97P3/8 Dossier Programme Arts et Culture pour les Jeux Olympique de 1976 et Projet *Corridart*, DesRochers to Lamy, 18 avril 1975. The position here referred to is unknown as a letter dated May 2, 1975, confirms his engagement to the staff of COJO 1976 for the position of Assistant to the Head of the Visual and Plastic Arts sector, on a trial basis, to the General Direction of Official Ceremonies from April 28 to July 28, 1975. A memo from Lamy to DesRochers, dated July 28 1975, indicates that Lamy later asked for more money and/or a higher post. Lamy's request was granted and on August 4, 1975 he was notified in writing of his promotion to Head of the Visual and Plastic Arts sector.

prior to becoming an art and architecture critic in 1961-62, and from 1966 taught design at the CEGEP du Vieux-Montréal.⁶ This experience provided him with the necessary qualifications for his assignment at COJO.⁷ Lamy's duties as Supervisor of the Visual Arts Sector, performed with the help of his assistant, Paulette Gagnon, included overseeing all manifestations of this sector, comprised of art exhibitions, crafts, cinema, video, and photography.⁸ Lamy and Gagnon's involvement in *Corridart* after the art selection process was minimal, as they had many Olympic exhibitions and programs to oversee and organize. André Ménard, the Coordinator of *Corridart*, had worked in various areas of government, both provincial and federal.⁹ His unusual combination of studies in art history and political science had led to employment as a cultural attaché and a member of the Canadian delegation at the United Nations in

⁶Laurent Lamy, interview by the author, tape recording, Montréal, 29 August 1995.

⁷Laurent Lamy and Jean-Claude Hurni, *Architecture Contemporaine au Québec 1960-1970* (Montréal: Editions de l'Hexagone, 1983), back cover. As well, Lamy had contributed articles to various Québec and foreign newspapers and periodicals; worked as an interviewer, researcher, and critic on Radio-Canada broadcasts since 1970; and had organized several exhibitions and published a few books.

⁸Musée d'art contemporain de Montréal Médiathèque (hereafter MAC Médiathèque), *Corridart dossier EVE 000386 A*, COJO Arts and Culture Program. Paulette Gagnon had studied art history in both Montréal and Lyon. She worked with the Musée du Québec for several years. According to Gagnon, she had met Laurent Lamy while mounting the Pavillon du Québec. One year after working on *Corridart* she began work at the Musée d'art contemporain as an archivist, and has since become Chief Curator at this institution.

⁹Melvin Charney, interview by author, tape recording, Montréal, 18 July 1995.

New York.¹⁰ As Coordinator, Ménard's functions were mostly administrative, including responsibility for the budget and all communication between COJO and the Corridart artists.¹¹

The initial concept for *Corridart* was proposed by Fernande Saint-Martin, in collaboration with Normand Thériault.¹² From 1954 to 1972, Saint-Martin had worked as a journalist.¹³ In 1972, she became Director of the Musée

¹⁰Ann Duncan, "Ménard headed contemporary art museum," *The Gazette*, 4 April 1992, G5. Ménard was also involved in the creation of the Canada Council Art Bank. He worked as Canada's Cultural Attaché in Brussels and Luxembourg from 1979 until he was hired in the early 80s as the Chief Curator of the Musée d'art contemporain de Montréal and was promoted to Director one year later. He resigned two years later. From 1983 to 1987, Ménard worked as the Cultural Attaché at the Québec Delegation in Toronto. He died in 1992. Jocelyne Le Page, "André Ménard être directeur du MAC...", *La Presse*, 15 septembre 1984, E1, F4. During a July 18 1995 interview, Charney, an artist-architect, said that he had been contracted to study the site for the exhibition and later to organize the exhibition. Charney suggested to DesRochers that someone be hired full-time inside COJO to coordinate *Corridart*; as a result Ménard was hired.

¹¹Sandra Marchand and Paulette Gagnon, interview by author, tape recording, Montréal, 11 October 1995. Marchand said that she was hired because Gagnon took maternity leave (from March 15 to May 1, 1976), and was retained as Ménard's assistant after Gagnon returned due to the amount of work still to be done. After university, Marchand had worked for two years at Espace 5. She was hired by COJO soon after the gallery's closure.

¹²Charney, interview. Charney said that Fernande Saint-Martin and Normand Thériault had discussed the initial concept together prior to Saint-Martin requesting Charney's involvement. However, when interviewed Saint-Martin did not mention Thériault in relation to these discussions but as part of the jury which selected some of the *Corridart* art. Unfortunately, it has not been possible to contact Thériault to inquire about his role. According to Charney, Thériault was one of the founders of CIAC, was an art critic for *La Presse*, Curator of Contemporary Art at the Montreal Museum of Fine Art, one of the founders of *Médiart*, and involved in the Institute d'art contemporain.

¹³"Fernande Saint-Martin lauréate du prix Molson," *Le Devoir*, 23 novembre 1989. Saint-Martin was the first Chief Editor of *Châtelaine* magazine (the French version) in the 60s. She had founded, with her husband Guido Molinari, Galerie L'Actuelle in 1955, and with Molinari, published the periodical *Situations*.

d'art contemporain de Montréal, a position she held for five years.¹⁴ Saint-Martin had been asked by the Minister of Cultural Affairs in 1975 to prepare a proposal for the Arts and Culture Program and she submitted the concept for a corridor of art, along with another project for the Musée d'art contemporain.¹⁵ Both were accepted.¹⁶ The first proposal, which eventually became *Corridart*, was for an outside exhibition composed of vibrant works which would line a Montréal street, creating a corridor effect.¹⁷ This meant the art must be able to withstand the elements and not pose a danger to the public.¹⁸ This exhibition would be

¹⁴Jean Royer, "L'anti-intellectualisme est un scandale," *Le Devoir*, 13 janvier 1990, C1. After leaving her position at the museum, Fernande Saint-Martin began teaching at UQAM.

¹⁵Fernande Saint-Martin, interview by author, 28 September 1995.

¹⁶The other project submitted was *Trois générations d'art québécois 1940-50-60*, held at the Musée d'art contemporain from July 1 to August 29, 1976.

¹⁷ANQ, E 46-1-5 Chrono du Corridart, File General contentieux Ac-101, Judah L. Wolofsky to COJO, 19 septembre 1975. Wolofsky is the lawyer of Pierre D'Amour. In the letter he states that D'Amour spoke to Laurent Lamy about the possibility of a project, to be called "corridart", which involved painting certain streets in a manner similar to "tapis décoratifs". Another letter in this file is from Lamy, written December 15 1975 to Yves Michaud, Director of *Le Jour*. Here, Lamy writes that D'Amour claims to have spoken to him in March 1975 when he was only employed in May of that year. D'Amour got a provisional injunction against COJO to stop all activities relating to the *Corridart* contest (to select projects for the exhibition) from December 29 1975 to January 7 1976. This injunction was obviously not made permanent. Robert Lévesque, "Le COJO devant les tribunaux," *Le Jour*, 30 décembre 30 1975.

¹⁸Centre Pre-Archivage du gouvernement du Québec, *Kina Reusch, Kevin McKenna, William Vazan, Jean-Pierre Séguin, Françoise Sullivan, Pierre Ayot, Jean-Claude Thibaudeau, Michael Haslam, Marc Cramer, Guy Montpetit, Laurent Gascon, Jean-Laurent Noël* (hereafter *Corridart* artists) v. City of Montréal, 05-22998-76-1/4, Cour Supérieure, transcript of Fernande Saint-Martin's testimony, 9 octobre 1980, p.23. Saint-Martin testified that she proposed an art exhibition to be held in the street and suggested linking Cité du Havre (site of the Musée d'art contemporain de Montréal at (continued...))

considered a "fête de l'art." Her idea was accepted "en gros," but it was decided that a committee would be created to define the proposed exhibition in greater detail.¹⁹

Melvin Charney, architect and professor in the Architecture Department (Faculté d'aménagement) of the Université de Montréal, was involved in the early stages of the exhibition at the invitation of Fernande Saint-Martin.²⁰ He officially offered his services as organizer and coordinator on September 23, 1975.²¹ After his acceptance, he enhanced the exhibition concept and shaped *Corridart*, from its new larger concept to the structure of the installation. He was officially listed as the general planner and designer of *Corridart*, and was the creative force behind the exhibition.

¹⁸(...continued)
that time) and the Cité Olympic. The idea was accepted but the length of the exhibition route was cut.

¹⁹Angèle Dagenais, "Le COJO nie tout," *Le Devoir*, novembre 1975. The concept for the *Corridart* project was submitted in February 1975 to COJO by the Cultural Affairs Minister (Lynn Gagnon?). Saint-Martin testifies that COJO took responsibility for organizing the exhibition since she was organizing the other exhibition she had proposed, *Trois générations d'art québécois*, at the museum. Centre Pre-Archivage du gouvernement du Québec, *Corridart artists v. City of Montréal*, 05-22998-76 1/4, Cour Supérieure, transcript of Saint-Martin's testimony, 9 octobre 1980, p.31.

²⁰Charney, interview.

²¹ANQ, E-1-46-34, *Concours Corridart*, letter/proposal from Charney, 23 septembre 1975.

B. Initial Concept and Modifications

One of the earliest press releases distributed by COJO, dated July 25, 1975, indicates that the aim of Corridart was "to gather a wide variety of art forms along one street."²² This text was written two months before Charney produced a report, entitled *La Rue Sherbrooke: Corridart, inventaire des lieux*, on the feasibility of Sherbrooke Street as an exhibition site. Although in the preliminary discussions between Saint-Martin and Thériault it was established that the exhibition would be held outside rather than within a museum or interior space, Charney introduced the notion of focusing on an historically significant Montréal street.²³ Several streets were proposed including Sherbrooke, Dorchester (now René-Levesque) and St-Denis. In the end, it was decided that Sherbrooke Street would be the best choice due to the many art institutions situated on or near it. It was at COJO's request that Charney examined Sherbrooke Street's potential as a site for the project.²⁴

²²UQAM Archives, Fonds Laurent Lamy, 97P3/8 Programme Arts et Culture pour les Jeux Olympique de 1976 et Projet Corridart, text by Laurent Lamy, 25 July 1975.

²³Charney, interview. Charney stated during the interview, as well as in his court testimony of October 10, 1980 (pages 8 and 10 of the transcript), that the idea of an outdoor exhibition was not a new one, and that a similar exhibition had been held in Munich at the time of the 1972 Olympics, the difference being that spectators had to pay to access the Munich street exhibition.

²⁴Melvin Charney, "Melvin Charney Other Monuments four works 1970-76," *Vanguard* 6, no. 2 (March 1977): 8. During a July 28, 1996 interview, Charney stated that his contract was in two parts: the first was to propose the exhibition, set up the sites on Sherbrooke Street and establish the basis of the competition; the second was to design the exhibition.

In his report (*Inventaire des lieux*), Charney established the physical (west to east) parameters of the exhibition area (Atwater Street and the Olympic Stadium) and recommended that the largest concentration of projects be centered between Jeanne-Mance and Papineau Streets.²⁵ This was due to the limited financial resources available which did not permit the length of the exhibition route, 5.5 miles, to be adequately filled with art projects and other displays.²⁶

Charney's vision for *Corridart*, as outlined in his report, was somewhat more specific than the general views expressed in COJO press releases.²⁷ Through this exhibition, Charney planned to explore the many changes and problems within the city.²⁸ As a result of his examination of the possibilities and constraints imposed by the choice of Sherbrooke Street as the location for an exhibition, Charney focused on two aspects he felt were vital to the exhibition: the symbolic nature of Sherbrooke Street in Montréal's history; and its role as a thoroughfare which had

²⁵ANQ, E 46-1-1 *Corridart, La Rue Sherbrooke: Corridart, inventaire des lieux*, p. 23, Melvin Charney, octobre 1975.

²⁶*Ibid.*, p. 151. These resources included money, works, and participants.

²⁷Lamy, interview. Lamy and Charney had discussed a sociological approach for the exhibition, but in the press releases the emphasis was placed on the notion of festivity and decoration, to appeal to a wider audience.

²⁸Mary Jane Jacob, *Melvin Charney Recent constructions and works on paper* (New York: 49th Parallel; Centre for Contemporary Canadian Art, 1982).

also served as an historic processional area.²⁹

In his analysis of the physical aspects of the street as an exhibition site, Charney enumerated its four elements: the road, the sidewalk, the buildings, and the space between the street and the buildings, occupied by structures and areas such as stairs and courtyards. These, he believed, could be divided into an exterior public place, an interior private place and the semi-public transitional area between the two.³⁰ Charney noted that the space available on the sidewalks was insufficient for the installation of artworks.³¹ To rectify this situation, he suggested shutting off the road to traffic or at least restoring the sidewalks to their larger widths of the 1920s. These changes would, Charney believed, give the street back to the people. However, this did not come to pass as the City would not permit any major street closures or the widening of the sidewalks.³² Charney had also suggested in his *Inventaire des lieux*, the closure of several streets including St-Christophe, St-Dominique and Henri-Julien

²⁹ANQ, E 46-1-1, *La Rue Sherbrooke: Corridart, inventaire des lieux*, pp. 8-9, Melvin Charney, octobre 1975.

³⁰Ibid., p. 13.

³¹Ibid., p. 20.

³²ANQ, E-46-1-34, *Concours Corridart*, memo from Raymond Saad, Directeur Adjoint/circulation to John Gordon, Administrative Assistant, 13 April 1976. This document indicates that neither suggestion would be permitted, yet St-Christophe Street, below Sherbrooke Street, was closed to traffic for street performances.

Streets.³³ Of these, only St-Christophe would be closed, for the purpose of street theatre.

An alternative to restoring the sidewalks and/or instituting street closures, also presented in the *Inventaire des lieux*, was to use the semi-public transitional spaces. Charney stated that these were most important for the purposes of the exhibition as they offered the greatest possibilities for the installation of work.³⁴ As a result, his inventory of sites focused on the potential of, for example, stairs, balconies, elements of facades such as bay windows, courtyards, gardens, entrances, terraces, squares, parking lots, lanes, alleys, paths or any other transitional areas accessible to the public.³⁵

In an internal memo, Lamy defined *Corridart* as an attempt to visually animate a section of Sherbrooke Street with works conceived for this purpose.³⁶ He also specified that those involved in *Corridart's* organization would not attempt to present the works of art as though they were being installed in a museum setting. Both of these components were in keeping with the original intent of Saint-Martin and Thériault. Based on location, a span of

³³ANQ, E 46-1-1, *La Rue Sherbrooke: Corridart, inventaire des lieux*, pp. 83, 92, 106, Melvin Charney, octobre 1975.

³⁴*Ibid.*, p. 21-22.

³⁵*Ibid.*, p. 21

³⁶UQAM Archives, Fonds Laurent Lamy, 97P3/8 Programme Arts et Culture pour les Jeux Olympique de 1976 et Projet Corridart, p. 4, bulletin of internal COJO information written by Lamy.

five and a half miles, and the inclusion of many local artists, *Corridart* was considered by COJO to be one of the most important visual arts projects subsidized by the Québec Government.³⁷ This status was certainly not based on budget allocation, as *Corridart* was assigned less than 10% of COJO's total visual arts budget.³⁸

Corridart was intended to be a site "of festivity, and expression; a city wide art gallery" according to the pamphlet calling for submissions to the project.³⁹ This atmosphere would be accomplished through a combination of visual and performing arts events interspersed along the exhibition route. As well, its outdoor location would make it more accessible to the public at large, since there would be no admission fee or forbidding museum entrances. Such accessibility, according to COJO, would serve to draw the community out into the street, and create a living museum.⁴⁰

In keeping with the intentions of the organizers, the project was slightly unorthodox. Three factors made *Corridart* unconventional in comparison with the other

³⁷Ibid., Olympique Communiqué/press release.

³⁸ANQ, E 46-1-1, report by DesRochers. DesRochers enlarged the original budget for the Arts and Culture Program from \$100,000 to \$8,000,000 by going to each provincial and territorial government and asking for contributions.

³⁹This pamphlet was prepared some time in October-November 1975. Charney's *Inventaire des lieux* was available in October and pamphlets were sent out in November.

⁴⁰MAC Médiathèque, *Corridart* Dossier, EVE 000386A, COJO communiqué.

Montréal art presentations organized by COJO. First, the other art displays, *Mosaïcart* and *Artisanage*, were held indoors in exhibition halls. Second, *Corridart* was not pan-Canadian in character as were the other exhibitions. However, the Arts and Culture Program had already broken with tradition by focusing on Canadian art as opposed to the usual international presentations of previous Olympic Art and Culture Programs. *Corridart* went one step further and featured the work of Québec artists exclusively. The third element which set *Corridart* apart was the mixture of visual and performing arts within one display, within a limited space and time frame. These three factors helped distinguish *Corridart* from the other COJO manifestations taking place in the city.

It is within Charney's *Inventaire des lieux*, dated October 1975, that the basic structure of the exhibition was established. However, the notion of festivity, which the COJO press releases emphasized, can only be vaguely detected in Charney's concept through his inclusion of performance stages along the exhibition route. Several months after Charney had completed his report, a more unified version of the aims of the exhibition, appeared in official communiqués. In these documents, two themes are incorporated to suggest *Corridart* as a place of festivity and visual animation as well as a portrayal of the historical realities of its site, as it incorporated two

factors which Charney believed essential: Sherbrooke Street as a symbol of Montréal; and its past processional role (involving St-Jean Baptiste, Kings, Queens, Santa Claus parades and other such displays). The final structure of the show became a combination of three elements, the first and perhaps most important of which was the focus on the site itself. Features of Sherbrooke Street were highlighted, namely museums, cultural institutions, architectural features, and public art.⁴¹ The second centered on the importance of Sherbrooke Street in relation to the history of the City of Montréal. The art projects, both commissioned works and those selected by jury, formed the third element through their placement along Sherbrooke Street. It was with this last factor, as well as the performing arts activities, that COJO's aims could be realized. In press releases *Corridart* was presented as "a giant exhibition animated as much by visual artists as by those of the performing arts."⁴²

⁴¹UQAM Archives, Fonds Laurent Lamy, 97P3/8 Dossier Program Arts et Culture pour Jeux Olympique de 1976 et Projet Corridart, communiqué. The events of the Arts and Culture Program being held in the area were also highlighted.

⁴²MAC Médiathèque, *Corridart* Dossier, EVE 000386 A, COJO communiqué, p. 2.

C. Concours Corridart

COJO decided that the visual art in the *Corridart* exhibition would consist of work by invited artists, and artists chosen in a juried selection. This fulfilled COJO's desire for a wide variety of art forms, as well as allowing lesser-known artists the possibility of inclusion in an exhibition that was expected to have an international audience.⁴³ In the final exhibition, a little more than half of the artists whose work was selected by the jury were already established artists. It was Charney's suggestion that submissions be solicited through a public competition. Prior to this proposal, however, ten artists had been invited to submit projects to the exhibition.⁴⁴ These artists were: Louis Archambault, Yves Trudeau, Shirley Raphaël, Claude Guité, Paulette-Marie Sauvé, Marcel Barbeau, Ivanhoe Fortier, Guy Montpetit, Véronique Desgagné-Couture, Germain Bergeron.

Artists were invited to submit proposals to the contest

⁴³One would presume that an open call for submissions would permit many unknown artists to be included.

⁴⁴ANQ, E 46-1-34, Concours Corridart, list of "Artistes déjà invités au Programme Arts et Culture". Ten artists had already been invited (according to Charney, Laurent Lamy had invited them). A separate list of candidates whose projects were refused acknowledges invited artists with check-marks beside their names. Louis Archambault, Claude Guité, Paulette-Marie Sauvé, Ianhoe Fortier, Guy Montpetit, Véronique Desgagné-Couture, and Germain Bergeron, as well as Mîche Villeneuve and Les Films Québec Love (which did not appear on the initial list of invited artists) are all included in the list of those whose work was not selected. Guy Montpetit's inclusion on this list is peculiar as his file indicates that he only submitted one proposal, and it was accepted by the jury. Many of these invited artists, though not included in *Corridart*, created projects for other exhibitions. After the closing of the competition, several other artists were invited to participate in *Corridart*.

in October 1975.⁴⁵ The competition was advertized mainly through a brochure, entitled *Concours Corridart/l'art dans la ville*, which contained information about the exhibition and a registration form. The pamphlet was available in English and French and were distributed through various galleries, museums, art associations and regional cultural development offices of the Cultural Affairs Department.⁴⁶ Laurent Lamy also sent several copies of these forms to individuals in New York City and Paris with the request that they be distributed to Québec artists in these places.⁴⁷ In addition, advertisements were placed in eight Montréal newspapers as well as in dailies in Chicoutimi, Sherbrooke, Trois-Rivières, and Québec City.⁴⁸ The advertisements

⁴⁵Ibid., text by DesRochers.

⁴⁶ANQ, E-46-1-1, La Rue Sherbrooke: Corridart, Corridart File, liste d'envoi des réglements du "Concours Corridart", 3 novembre 1975. This list was prepared by Laurent Lamy and Paulette Gagnon. The galleries were Véhicule (150 French, 200 English), Galerie B (150 French, 50 English), Optica (100 French, 100 English), Gilles Corbeil (100 French, 50 English), Média Gravures (200 French), Georges Dor (100 French, 50 English), Signal (250 French), Marlborough-Godard (100 French, 150 English), Gilles Gheerbrant (150 French, 50 English), La Sauvegarde (150 French, 50 English), La Relève (250 French), and Espace (150 French, 100 English). The Museums listed are the Musée d'art contemporain (250 French, 100 English) and Musée du Québec (250 French, 50 English). The registration forms were sent to regional offices of the Cultural Affairs department throughout the province of Québec, though only French copies were sent. The brochures/registration forms were also available at COJO offices.

⁴⁷Ibid., E 46-1-34, Concours Corridart, Lamy to Pierre Clerk (New York); Lamy to Jean Noël, 25 novembre 1975. Twenty-five copies were sent to Jean Chapdelaine, Délégué générale, Délégation générale du Québec in Paris; and twenty to Gilles Lefèvre, Directeur du Centre Culturel du Canada in Paris, 27 novembre 1975.

⁴⁸Ibid., list of newspapers prepared by Mediaplex, 3 novembre 1975. The Montréal newspapers on the list are *Le Devoir*, *Le Jour*, *Le Journal de Montréal*, *Montréal-Matin*, *La Presse*, *Dimanche-Matin*, *The Gazette* and *The Montreal Star*. The other newspapers on the list are: *Le Quotidien*,
(continued...)

consisted of excerpts from the brochure, and indicated where registration forms could be obtained.

The pamphlet for the *Corridart* contest specified that the Québec Government was subsidizing this exhibition, and stated that its location would be along Sherbrooke Street, with the largest concentration of visual art and activities near Parc Lafontaine.⁴⁹ As the organizers knew that the City of Montréal would not permit Sherbrooke Street to be closed to motorists, the pamphlet stated that the proposed work should in no way impede pedestrians or motorists. The text indicated that interested participants should keep in mind, above all else, the concept of the exhibition and its location.⁵⁰ The "concept" here referred to was that of festivity. The only other specification imposed on submitted work was that only new projects (meaning works which had not been previously displayed in public) would be considered by the jury. The contest was open to all disciplines but was restricted to Québec artists or anyone having lived in Québec for at least two years.⁵¹ In restricting the contest to Québec artists, the organizers

⁴⁸(...continued)

Chicoutimi; *La Tribune*, Sherbrooke; *Le Nouvelliste*, Trois-Rivières; *Le Soleil*, Québec. This list also indicates the advertising costs. According to this report, the total cost of advertising for the *Corridart* contest was \$10,308.40, approximately 2.67% of the total *Corridart* budget.

⁴⁹Ibid., E-46-1-1, brochure "Concours Corridart/l'art dans la Ville".

⁵⁰Ibid., E 46-1-34, Concours Corridart, Concours Corridart Brochure.

⁵¹Ibid., advertising fiche for Corridart Contest.

made explicit their preference for highlighting the work of the local art community. The brochure specified that each artist would retain ownership of her/his work and that COJO was merely subsidizing the artist's creation. COJO stipulated, however, that the artists could not sell the work prior to, or during, the Olympic Games.

Artists were permitted multiple submissions, but each had to be entered separately. All artists desiring inclusion had to apply to the contest, regardless of participation in other segments of the Visual Arts Sector. The initial deadline for submissions, clearly written in the pamphlet, was December 12, 1975. This date was (retroactively) extended at the time of the first jury meeting on January 8, 1976.⁵² A map of the intended exhibition route was provided in the brochure/registration form to aid applicants in their selection of a site for their work (to be indicated on their applications), though it was stated that other sites outside of this area would be considered.⁵³ The actual site selected was dependent upon the consent of the property owners and on COJO's approval, as well as upon consideration of the ensemble of projects selected. All open spaces within the defined route on Sherbrooke including vacant lots, squares, parking lots and

⁵²Ibid., minutes of the jury meeting, 8 janvier 1976.

⁵³Based on the documents reviewed, no one proposed a work outside of the area specified in the registration form.

parks were to be considered as potential sites.

Participants were responsible for the execution and installation of their work, for assuring that damage was not done to walls, lamps, etc., and for ensuring that their function would not be impeded.

In accordance with the information in the pamphlet, *Corridart*, as part of the Arts and Culture Program, would be advertised by COJO, which would publish the names of the participants.⁵⁴ To accommodate this, according to the text, the artists would have to cede, for the duration of the Games, all rights of use and reproduction of their work for purposes of publicity and promotion.

The registration form, attached to the pamphlet, requested information about the artist, as well as information concerning the work, including type, title, cost, description, and the required subsidy from COJO.⁵⁵ In accordance with the competition rules, the form was to be attached to typed 8 1/2" X 11" sheets which provided complete details concerning the project: medium, material, collaborations, techniques and a detailed estimate of

⁵⁴It is written in the registration pamphlet that COJO intended to do this. This was no doubt to inform possible candidates of the publicity involved.

⁵⁵ANQ, E 46-1-34, *Concours Corridart*, pamphlet/registration form. This document indicates that all subsidies will be no less than \$1,000. Other than this amount, no indication was given as to what percentage of the budget COJO would subsidize.

production costs.⁵⁶

The criteria by which the projects would be evaluated, as specified in the pamphlet, were: quality, excellence, relevance and adaptability to the exhibition, location selected, site of festivity, viability according to costs, and necessary length of realisation/duration. To allow a maximum number of subsidized projects, particular attention would be given to projects which had low costs.

The text indicates that the proposals presented to the jury were to be anonymous; all clues which may have revealed the identity of the artist were to be concealed from the jury. Any information concerning the identity of the applicant would be separately sealed in white envelopes attached to each proposal. This was to prevent selection or rejection based on personal biases or prejudices.⁵⁷ Therefore, each proposal was submitted in two parts: the relevant information concerning the project; and the sealed envelope containing the artist's personal information. The latter was not opened until after the jury had made its selection.

The actual selection process was carried out by a

⁵⁶Any other documents that could facilitate the jury's evaluation were also requested, such as: drawings (20" X 30"), maquettes (no larger than 24" X 24" X 24"), and plans.

⁵⁷ANQ, E 46-1-3, Corridart-projects non-réclamés. In this file there are some sealed white envelopes as well as some works with stickers placed over the names. However, several applicants did not comply with this request and signed their documents, though it is unknown how this affected their chance of inclusion.

jury consisting of five individuals, each with a background in the visual arts. The jury members were Laurent Lamy, Paulette Gagnon, Melvin Charney, Roland Poulin and Fernande Saint-Martin.⁵⁸ Three jury members performed other duties with regard to the exhibition: Laurent Lamy, as previously stated, was also Supervisor of the Visual and Plastic Arts Sector; Paulette Gagnon was Lamy's assistant; and Melvin Charney was in charge of the general planning of *Corridart*.⁵⁹

The first jury meeting was held on January 8, 1976, at which time Laurent Lamy was elected its president.⁶⁰ The first order of business was to amend the *Corridart*

⁵⁸Saint-Martin, interview. Saint-Martin said that her involvement in *Corridart* ended with her proposal for the project. As well, in a separate interview with Roland Poulin, he too had no memory of being a member of the jury. The minutes of the jury meeting, however, list them as being present, and Paulette Gagnon says she has a clear memory of their involvement in at least one meeting. In addition, on page 31 of the transcript of her court testimony, October 9 1980, Saint-Martin states that she was invited to be part of the jury, and later, on page 33, describes the contest and the process of submission and selection. On page 34 she states that the jury consisted of Laurent Lamy, Roland Poulin, Melvin Charney, Paulette Gagnon and herself. Poulin is an artist who co-founded *Parachute* in 1975-76, and taught at UQAM, CEGEP du Vieux-Montréal and, at the time of the exhibition, was teaching at Collège Brebeuf and the Laval University.

⁵⁹Marchand, interview. The fact that André Ménard was not on the jury confirms that he was hired to realise and not conceptualise the exhibition. Angèle Dagenais, "Le Cojo montre les couleurs de son programme culturel," *Le Devoir*, 24 février 1976, 12.

⁶⁰ANQ, E 46-1-34, Concours *Corridart*, minutes of jury meeting, 8 janvier 1976. These minutes list the names of the *Corridart* contest jury members, and indicate that Chantal Pontbriand was the secretary for the contest. In addition, it is noted that there were two observers at this meeting: Lynn Gagnon, Ministère des Affaires Culturelles, and Yvon DesRochers, General Director of the Arts and Culture Program. Laurent Lamy was nominated for the position of president by his assistant, Paulette Gagnon, and the motion was seconded by Melvin Charney.

competition rule that stipulated December 12, 1975 as the deadline for submissions.⁶¹ The jury chose to accept for consideration all 306 submissions which had arrived to date. This posed an irresolvable problem; a note written in the margins of the jury minutes indicates that some applications had already been refused entry based on their arrival after the published official deadline. Based on the information available, no attempts were made to contact those who had been rejected prior to this change.

The selection process was methodical. First, all submissions were reviewed, and a selection chosen for further consideration based on a unanimous vote.⁶² During this initial session, the jury only studied 101 of the 306 proposals submitted; of these, 27 were selected for further consideration. At this time, the jury also discussed the subsidies to be issued to selected artist and decided that each would receive a minimum of \$1,000.⁶³ At their second meeting, January 9 1976, the jury completed their review of the remaining 205 submissions. In total, 57 projects were finally chosen for further consideration. During their third session, held on January 13 1976, they dealt with the

⁶¹No reason for this change was given in the jury notes, and the jury members who were interviewed could not remember what prompted this change.

⁶²ANQ, E 46-1-34, minutes of jury meetings by Laurent Lamy, 1976.

⁶³Although the jury meeting minutes for January 8, 1976 indicate that this was decided at the meeting, this information had been written in the pamphlet calling for submissions.

second stage of analysis. Prior to beginning this process they had discussed their methodology, deciding that the project's viability was essential, but that all projects considered interesting and having merit, even if certain aspects seemed questionable, would be classified "sous réserve." Therefore, two groupings were created: those clearly accepted and those reserved for further consideration. Each of the "reserved" projects was subject to a vote and would be retained if it garnered at least three of the five votes.

After the selection process had been completed, five projects were chosen, and ten others were designated "sous réserve."⁶⁴ It is at this time that the identities of the artists was revealed to jury members.⁶⁵ The artists were notified of their acceptance in writing by Yvon DesRochers and were informed that Laurent Lamy would contact them concerning details.⁶⁶ The "details" no doubt referred to financial amounts awarded to each project, as this was not established by the jury.⁶⁷ All of the artists, both those

⁶⁴ANQ, E 46-1-34, jury meeting minutes. The jury meeting minutes indicate that twelve projects were selected for further consideration, but all other evidence suggests only ten.

⁶⁵Ibid., p. 3, Laurent Lamy's text.

⁶⁶Ibid., letters, 15 janvier 1976.

⁶⁷After selection, some of the artists met with Charney and on at least one occasion budget was discussed. However, based on the documentation available, I believe that these were established in collaboration with Ménard and Charney, though final approval came from DesRochers.

whose work had been definitively accepted and those whose work had been conditionally accepted, received the same letter of acceptance. This created some confusion at the first meeting between Charney and a few of the artists.

The five projects selected outright from all entries submitted were those of Kina Reusch, Trevor Goring, Jean Noël, Andy Dutkewych, and Léopol Bourjoi.⁶⁸ The proposals chosen for further consideration were by Archigrok (Tom Dubicanac and Ted Cavanagh); Yvon and Monique Cozic⁶⁹; Marc Cramer; Michael Haslam⁷⁰; Kevin and Bob McKenna; Jean-Pierre Séguin; Françoise Sullivan, David Moore and Jean-Serge Champagne; Claude Thibaudeau, Laurent Gascon and Danyelle Morin; Bill Vazan; René Viau, Serge Gagnon, Bruno Caroit and Louis L'Abbé.⁷¹ As a result of the relatively low number of projects selected, a significant amount of the budget remained, allowing for additional projects which were created by invited artists and organizations, and Charney. Those involved in commissioned projects included Edmund

⁶⁸Bourjoi withdrew from the exhibition soon after being selected.

⁶⁹Two of Cozic's proposed projects were conditionally accepted. Although the jury notes indicate that *X Noué 3* was the preferred choice of the jury, *Cross-Country* was created.

⁷⁰Michael Haslam had two projects on the reserve list: *Video Street Playhouse* and *Artephone* (later renamed *Teletron*). In the end, only *Teletron* was created, possibly for budgetary reasons.

⁷¹UQAM Archives, Fonds Laurent Lamy, 97P3/9 Documents relatifs au projet Corridart, list. This list does not completely match my findings; for example *Pine Forest* by Archigrok is not marked as having been chosen through the *Corridart* contest; yet there is no indication that they were invited, and when interviewed Charney confirmed these findings. As well, Archigrok appears on the jury's list of candidates whose work were conditionally selected.

Alleyn, Pierre Ayot, Jean-Claude Marsan, Véhicule Gallery and Media Gallery. Of the ten previously mentioned artists invited to participate in the Arts and Culture Program prior to the decision to hold a competition for *Corridart*, only one, Guy Montpetit, eventually had a work included in the exhibition.⁷²

During a recent interview, Lamy expressed some concern that relatively few projects had been selected by the jury.⁷³ He felt that many of the works submitted to the jury were acceptable but had nonetheless been rejected by other jury members. However, within the documents consulted there is no evidence to support or disprove this claim. According to Charney, some of the jury meetings were held at his studio and not in the COJO office.⁷⁴ Minutes were not taken of these "unofficial" meetings, and as a result complete information concerning jury meetings is unavailable.

On Charney's suggestion performing arts activities were added, organized in collaboration with Normand Choquette, assistant to Guy Savard, Director of the Performing Arts Sector.⁷⁵ Performances were intended to provide the exhibition with its "festive" air, while creating no

⁷²For more information regarding the invited artists see footnote 44.

⁷³Lamy, interview.

⁷⁴Charney, interview.

⁷⁵Ibid.

additional demands on the Corridart budget as the cost of these manifestations was covered by the Performing Arts Sector. For the most part, the events were seen as parallel activities to Corridart rather than part of the exhibition.⁷⁶ However, within his *Inventaire des lieux*, Charney had determined potential stage areas; for example *Théâtre sur la rue Saint-Christophe*, was clearly identified as belonging to the exhibition by its decor and inclusion in the Corridart map of projects. As well, within the framework of the exhibition, performances were scheduled for the stage installed in the *Kiosque à broue* (a jury-selected project), and archival material indicates that a marching band, *L'Enfant Fort*, had submitted a successful proposal to the jury and was to perform along the exhibition route.⁷⁷

After the jury's duties were completed, only slight modifications were made to the basic content of the exhibition as defined and developed to that point. One of those changes concerned the work of Léopol Bourjoi who, as previously mentioned, was one of the five artists whose projects were immediately accepted. Bourjoi had proposed *Les gongs libres dans les arbres*, a grouping of metal gongs to be hung from the trees in Parc Lafontaine. Despite his acceptance, his work was not included in the exhibition as

⁷⁶This was the belief expressed by many of those interviewed, including Lamy, Gagnon, and Marchand.

⁷⁷ANQ, E-46-1-34, CORR-22 *L'Enfant Fort*, Ménard to DesRochers, 9 juin 1976.

Bourjoi withdrew from *Corridart*, for unknown reasons, in the spring of 1976.⁷⁸

Edmund Alleyn was the other artist often listed in press releases who actually did not participate in the final exhibition. Alleyn had been exhibiting his work regularly since the mid-fifties and was approached by Laurent Lamy to contribute a project to the *Corridart* contest.⁷⁹ At the end of April, in a meeting with Ménard, Lamy, Charney, and Alleyn, a project was outlined.⁸⁰ *La réserve* was intended as an environment composed of about fifty clear plexiglass panels painted with lifesize portraits, interspersed with panels of enlarged texts by Québécois poets.⁸¹ These panels, typical of Alleyn's work at that time, were to be placed in a large tent installed in the east section of Carré St-Louis. This proposal was revised one month later, due to the fact that in the original proposal Alleyn had specified that his works be insured against damages and that twenty-four-hour security be in place.⁸² Unfortunately, COJO was unable to insure the project due to its proposed

⁷⁸Ibid., CORR-2 Léopol Bourjoi, DesRochers to Bourjoi, 21 avril 1976. The reason for his withdrawal is not given in this letter, and of the individuals interviewed, most have no recollection of his project.

⁷⁹Ibid., CORR-17 Edmund Alleyn, Alleyn to Lamy, 20 juin 1976. Lamy contacted Alleyn in March to inquire about the possibility of Alleyn submitting a project to *Corridart*.

⁸⁰Ibid., Alleyn to Lamy, 20 juin 1976. At one point Ménard refers to Alleyn's project as an exhibition.

⁸¹Ibid., proposal, 30 avril 1976.

⁸²Ibid., Alleyn to Lamy, 20 juin 1976.

location on public property, and suggested that the installation be moved to a site with more protection. To this end, the project was revised with a new location for the panels in the recreation room of the Pavillon Marie-Victorin of the CEGEP du Vieux-Montréal.⁸³ Alleyn began work on his project immediately since time was limited. He engaged Marie Darveau to assist him, and André Vachon to research the texts required for *La réserve*.⁸⁴ However, within a week Alleyn was informed by COJO that the CEGEP location was no longer available and that a new site would be needed. Alleyn felt that the new location, in the house of the Société St-Jean Baptiste, was too small, but there was no possibility of acquiring more space in this location. The project was then cancelled due to insufficient space and time. Lamy suggested to Alleyn that he submit a report to COJO of the money spent and work done on the unrealized project.⁸⁵ Although Alleyn felt it difficult to estimate the value of his wasted time, damage to his reputation and a cancelled exhibition of his work to be held at the London Art Gallery in July of that year, he evaluated the loss at

⁸³Ibid., revised proposal, 3 juin 1976. A letter written by Ménard addressed to Robert Cloutier, Director of Administrative Services at CEGEP du Vieux-Montréal, requests the use of the recreation room specifically. Alleyn's proposal simply states the desire to use a room in the building.

⁸⁴Ibid., Alleyn to Lamy, 20 juin 1976.

⁸⁵Ibid. The letter makes reference to a phone conversation held between Alleyn and Lamy on June 9, 1976.

\$5,700.⁸⁶

Yvon DesRochers, Director of the Arts and Culture Program, did not share Alleyn's estimate, offering him \$3,700 instead.⁸⁷ Alleyn had estimated \$2,000 for his concept which DesRochers did not feel he should receive as the project was not completed. Alleyn asserted, however, that as he had been approached to submit a project and did not contribute of his own accord, he was deserving of payment for his work.⁸⁸ The outcome of this dispute is unknown.

As a result of these developments, *Corridart* was left with two less projects. At a later date one commissioned work was expanded and another project added. These two projects, *Mémoire de la rue* and *Les maisons de la rue Sherbrooke*, were conceived by Charney, though the former was realized by Jean-Claude Marsan, with assistance from Lucie Ruelland and Pierre Richard.⁸⁹ Thus, with the basic content of the exhibition established, the organizers and artists set to the task of building *Corridart*.

⁸⁶Ibid.

⁸⁷Ibid., DesRochers to Alleyn, 13 juillet 1976.

⁸⁸Ibid., Alleyn to DesRochers, 21 juillet 1976. Prior to receiving the first letter from DesRochers granting him \$3,700, Alleyn involved his lawyer to ensure payment from COJO. Whether Alleyn received the \$5,700 he sought is not confirmed in the archives.

⁸⁹With regard to *Les maisons de la rue Sherbrooke*, several of the individuals interviewed expressed some concern about the problematics of having a jury member (and organizer) produce a work for the exhibition.

CHAPTER 2
BUILDING CORRIDART

A. Preamble: Details and Conditions

The content of the exhibition is a principal concern of this documentation of *Corridart*. Due to the brief period of display, much of the exhibition went unseen by the public, or at best, was viewed by relatively few. It is therefore essential that each project be documented in its "final form." An awareness of the individual pieces provides a basis for interpreting the later critical reaction. This chapter contains information about the physical and conceptual aspects of the projects, and each will be discussed from its inception to its creation. In Chapter 3, the works will be discussed in relation to each other to determine how they functioned as a whole to construct the "corridor of art."

All artists involved, whether invited or selected through the *Corridart* contest, signed contracts with COJO. The conditions of the contract were such that subsidies for each project were paid in instalments, and this only after three financial reports had been submitted to the committee: one prior to creating the project, one during, and a final report once the piece was completed. The awarded amounts

included the costs of materials, fabrication, and for some, an artist's fee.

After the selection process of the *Corridart* competition was complete the jury dissolved, leaving Melvin Charney and André Ménard (to a lesser extent) to supervise the exhibition.¹ Prior to the commencement of project construction, discussions pertaining to creative and technical aspects were held between each artist and Charney, with some input by Ménard concerning administrative matters, such as budgets and financial reports.² At this time, the location for the installation of projects was designated, budgets were established, and restrictions regarding city property defined. In response to these meetings, some artists submitted more detailed or modified proposals and re-estimated their budgets. Despite the contact between the organizers and the exhibitors, the artists themselves had very little contact with one another and, in some instances, none at all. Although the names of those selected through the *Corridart* competition were announced in local newspapers, most of the participating artists were unaware

¹Charney, interview. Charney said that the objective of the jury was simply to select the visual art to be included in *Corridart*. Once this was accomplished the jury's function ceased.

²All of the artists interviewed mentioned discussions with Melvin Charney, prior to and during the creative process. Most felt that these discussions were not motivated by an attempt to influence their projects, though a few felt the opposite was true. Artists had also mentioned discussions with André Ménard and one or two with Laurent Lamy. Also, the COJO archives contain written correspondence between Ménard and many of the artists regarding the details of their projects.

of the others involved and what other projects were proposed.³ Many of the artists met for the first time at the vernissage held in July 1976 and then only in passing.⁴

B. Content - Visual Art

"The ugliness of slums in which people live doesn't matter if we can make them stand wide-eyed in admiration of works of art they don't understand."⁵ (Jean Drapeau, Mayor of Montréal, 1967)

As stated earlier, prior to Charney's suggestion that a competition be held, several artists had already been invited by COJO to submit proposals.⁶ While none of these individuals were guaranteed participation in the Corridart exhibition, some did present their work in other of the Arts and Culture Program activities.⁷ Of these, Guy Montpetit was the sole artist to have a project accepted in Corridart. Montpetit had previously displayed an interest in bringing art to the street when in 1971 he had created one of three

³Of the artists interviewed, most said that as a result of time constraints, they did not have the opportunity to find out who else was participating, let alone, what other works were being created. At the time of installation, some artists met due to the proximity of their installation sites.

⁴Bob Mckenna, interview by the author, tape recording, Montréal, 6 September 1995. Other artists confirmed the fact that, for the most part, they were unaware of who else had been selected.

⁵Nick Auf der Maur, *The Billion-Dollar Game: Jean Drapeau and the 1976 Olympics* (Toronto: James Lorimer & Company, 1976), 96.

⁶For more information see footnote 44.

⁷Charney, interview. According to Charney, Lamy had invited several artists prior to Charney's suggestion that a competition be held.

outdoor murals commissioned by Benson and Hedges for the Montréal area.⁸ This concern for widening public access to art had been one of his goals while he was President of the Société des artistes professionnels du Québec in the early seventies.⁹

When Montpetit submitted the final estimate for his proposed project, *Sculptures en série*, to the jury, it consisted of "six partitions sculpturales progressivement divisées selon la topologie des lieux concernés."¹⁰

Montpetit referred to his project as an "oeuvre totémique animée" which was to be composed of wooden structures supporting several yards of stretched nylon fabric.¹¹ The first sculpture was to be placed in the interior courtyard of the Convent of Les Soeurs du Bon Pasteur, near De Bullion Street.¹² The second would combine two "partitions" and

⁸Guy Montpetit, "La peinture acrylique," in *Collection initiation aux métiers d'art du Québec* (Ottawa: Format, 1972), 5. The Montreal Museum of Fine Arts selected the artists who produced the murals. Montpetit was born in Montréal in 1938. He studied at the Ecole des Beaux-Arts de Montréal from 1957 to 1964. During the first five years he received certificates in methodology and pedagogy. The last four years he studied engraving with Albert Dumouchel and earned a degree of "professeur spécialisé en arts plastiques." While studying from 1961 to 1964, Montpetit worked at the Institut des Sourds-muets in Montréal as an organiser and teacher of plastic arts courses.

⁹Ibid.

¹⁰ANQ, E-46-1-34, CORR-21 Guy Montpetit, proposal.

¹¹Claude Thibaudeau, interview by the author, tape recording, Montréal, 22 August 1995. Thibaudeau said that he made the fabric portion of Montpetit's work based on his specifications. In an interview November 26 1995, Guy Montpetit said that in the creation of his designs Thibaudeau used the same fabric as used in the manufacture of parachutes.

¹²ANQ, E-46-1-34, CORR-21 Guy Montpetit, proposal. This piece would be 16' in height, 16'6" wide and 6' deep.

would be located in front of "le manoir," situated between the Convent and the CEGEP du Vieux-Montréal.¹³ The two "relais totémique[s]" would require approximately 100 yards of nylon fabric with "motifs d'arabesques géométriques descriptifs." The third in the series would be composed of three parts and would be 16' high, 16' wide and 6' deep. The three autonomous sculptures were intended to create a "jeux de rythme" that incorporated them into their sites.¹⁴ Montpetit estimated that this project would cost \$23,982.24 to complete.¹⁵

Montpetit was asked by Ménard to reduce his budget to \$15,000, as this sum was in their initial agreement.¹⁶ As Montpetit felt that his project could not be completed for the lesser amount, he simplified the project by creating only three sculptural elements instead of six.¹⁷ This was agreeable to the *Corridart* organizers, and Montpetit

¹³This two part sculpture would measure 7' in height, 12' in width and 4' in depth.

¹⁴Montpetit, interview. The sculptures were designed to be set on the ground and maintained by metal "pylônes" driven into the ground. These anchors, fortified with steel cables were designed to stabilize the sculptures in all circumstances. Montpetit said that the theme of these sculptures was "l'approche ludique en art".

¹⁵ANQ, E 46-1-34, CORR-21, proposal.

¹⁶Ibid., Ménard to Montpetit, 15 mars 1976. Ménard states that at their meeting on March 2, it was agreed that the total cost of this project should not exceed \$15,000. Ménard replied that the budget presented in Montpetit's letter of March 12 seemed a bit "inflationniste".

¹⁷Ibid., Montpetit to Ménard, 18 mars 1976. This reduction meant that three sculptures were made as proposed, but their size reduced.

received the original subsidy.¹⁸ Approximately one month later, he wrote that he intended to further modify the sculptures by substituting national flags from around the world for the proposed nylon fabric patterned with simple geometric shapes.¹⁹ This concept was rejected by Ménard after consultation with the Direction Générale du Protocole, which established the regulations for the Olympics and determined that the display of international flags was prohibited.²⁰ As a result, the nylon fabric for Montpetit's three sculptures was created as originally proposed with large geometric shapes and *Sculptures en série* plates 11-1, 11-2) was installed in the interior courtyard of the Convent of Les Soeurs du Bon Pasteur.²¹

The next projects in the *Corridart* roster were those selected by the jury. Of the five chosen outright, the four which appeared in the exhibition were *Suspension Two* (plate 21), *Torii* (plate 17), *Street Spectrum 76* (plate 4) and *FFF (banderoles)* (plate 14). The creator of *Suspension Two*, Andy Dutkewych, was not unknown to the Montréal art scene.

¹⁸Ibid., DesRochers to Montpetit, 31 mars 1976.

¹⁹Ibid., Montpetit to Ménard, 24 avril 1976.

²⁰Ibid., Ménard to Montpetit, 6 mai 1976.

²¹ANQ, E-46-1-34, CORR-21 Guy Montpetit, Ménard to Soeur Charlotte Gill, 3 mars 1976. Ménard received permission to use the land in front of the Convent in a telephone conversation between the parties involved, and then officially in writing. In an interview, Montpetit explained why his works were not removed by the City workers when the *Corridart* exhibition was being dismantled. The nuns, on whose property his three sculptures were installed, defended and protected the works from removal!

Dutkewych had been born in Vienna and received his art education in the United States and England, after which he came to Montréal.²² Since completing his studies, he had exhibited his work regularly, mainly in Montréal, at both the Musée d'art contemporain and the Véhicule art gallery.²³ *Suspension Two*, described in the proposal as "a structure with various elements integrated within the given frame work," was immediately accepted by the Corridart jury.²⁴ This open steel frame would support suspended elements of wood and stone. His preferred location for the work was Parc Lafontaine (an obvious favourite with most of the artists involved) across from Notre-Dame Hospital. In his entry form, Dutkewych specified the cost of the project would be \$4,000; this was later revised to roughly \$7,000.²⁵

Dutkewych's sculpture was installed in his chosen site, with no apparent changes made to the original proposal. As the number in the title indicates, this sculpture was part

²²Ibid., CORR-16 Andrew Dutkewych, curriculum vitae. Dutkewych was born in Vienna, Austria, in 1944. In 1966 he received his BFA from the Philadelphia College of Art, and in 1968 he received a diploma from the Slade School of Fine Art, London, England. He now teaches at Concordia University in the Sculpture, Ceramics & Fibre Department.

²³Ibid., curriculum vitae. Dutkewych was one of the founding members of Véhicule.

²⁴Ibid., jury sheet; proposal, 10 December 1975.

²⁵Ibid., entry form; proposal, 10 December 1975; revised budget. In his proposal, Dutkewych estimated the costs of producing the piece at approximately \$3,000.

of a series.²⁶ Concerning this body of work, Sandra Paikowsky wrote that "the awesome scale and the precarious delicacy of the composition illustrate a new concern for gravity."²⁷ This concern for gravity manifested in the top-heavy sculpture and suspended boulders was no doubt the main cause for it being the first *Corridart* project removed by the city.²⁸ On July 6, the Parks Department of Montréal informed Dutkewych that a work of this nature was not permitted on this site and that it would have to be removed. The next day, City workers removed the piece, cutting cables and bending the steel frame.

Kina Reusch, who proposed *Torii* (plate 17), had had limited public exposure for her work, except for a solo exhibition held at the Powerhouse Gallery in January

²⁶Andy Lutkewych, interview by the author, tape recording, Montréal, 28 September 1995. This was a short series, begun in the summer of 1975 with a piece included in an outdoor exhibition held at the Musée d'art contemporain.

²⁷Sandra Paikowsky, *Cascade Series* (Montréal: Concordia University Art Gallery, 1982).

²⁸ANQ, E 46-1-34, CORR-16, Geneviève Fabriault to Ménard, 15 juillet 1976. As a result Dutkewych took legal action against COJO for not providing adequate protection for his work, as stated in their contract and for damages caused to his work as a result of the removal. *Suspension Two* was apparently damaged for the first time, on or around July 4 by an unknown source. On July 6, Dutkewych was notified by the Parks department of Montréal that due to the nature of his work it was not permitted on this site and would have to be removed. On July 7, as COJO had not made other arrangements, city workers removed the piece, cutting cables and bending the steel frame. Dutkewych held COJO liable and was demanding \$66,600 in damages. Soon after the rest of *Corridart* was removed, and the artists involved took action against the city. According to Dutkewych, his lawyer advised him not to join this suit as the circumstances were different than his own case. Two meetings were held with the City's lawyers and eventually the suit was dropped.

1975.²⁹ Her preferred medium had been weaving, and the tools (loom and threads) had influenced her interest in projects involving wood and rope.³⁰ In keeping with this new preoccupation, *Torii* consisted of two gateways/arches; the wooden arches, each eight feet high and fifteen feet wide, would span the sidewalk and were to be placed a minimum of thirty feet apart, so that one would be visible through the other.³¹ The positioning of the rope was dependent on the site, as Reusch anticipated tying it to objects located in the vicinity, such as railings or lamp posts. Estimated to cost \$1,990, the work was accepted unanimously, although the jury did request a more detailed budget and a different installation site than those Reusch had suggested.³² Discussions with the jury prompted Reusch to raise her original estimate for *Torii* by five hundred dollars.³³ Finding a new site for this project,

²⁹Ibid., CORR-9 Kina Reusch, curriculum vitae. Kina Reusch died in 1988.

³⁰McKenna, interview.

³¹ANQ, E-46-1-34, CORR-9, entry form, 11 December 1975.

³²Ibid, jury notes, 18 février 1976. In her proposal, Reusch stated that her preferred site was the south side of Sherbrooke Street at Berril Street. Her second choice was the north side of the first location, and her third choice was the south side of Sherbrooke Street between Stanley and Peel Streets.

³³Ibid., Reusch to Ménard, 16 March 1976. Reusch indicates in her letter that the revised budget was suggested at a meeting held between the two of them. In another letter to Ménard dated, June 1 1976, Reusch writes that despite the increase she had to use some of her long term Canada Council grant in 1974-75 because half way through production of *Torii* she incurred unforeseen expenses, such as sand bags, burlap, and a consultant's fee. This was necessary due to the fact that the money award
(continued...)

however, proved to be a long process.³⁴ The location for *Torii* was not confirmed until May 20 1976, when Reusch received a letter from Donald Tepper, the Director of Dawson College's Lafontaine Campus, giving her permission to install the work in front of the campus.³⁵

Street Spectrum 76 (plate 4) was perhaps the most subtle of all the *Corridart* projects. Trevor Goring proposed painting "the arbitrary framework of the street [to establish and accentuate] an emotional and visual rhythm" for those spectators who would travel "through this colour corridor."³⁶ The simplicity of his project, while implying a more complicated goal, perhaps suggests its appeal to the jury.³⁷ Goring intended to paint a 12" band of colour on the curb of the south side of Sherbrooke Street from Jeanne-Mance to Papineau Streets: one colour on each block in the sequence of the spectrum.³⁸ This would, according to Goring, give the effect of a spectrum, establishing a smooth

³³(...continued)
to her for *Torii* was paid out in instalments, the last of which was not given until the project was complete, installed and the final financial report had been submitted.

³⁴This was the case with other projects, Archigrok's *Pine Forest* in particular.

³⁵ANQ, E-46-1-34, CORR-9, Donald Tepper, Lafontaine Campus Director, Dawson College, to Reusch, 20 May 1976.

³⁶Ibid., CORR-5 Trevor Goring, artist's statement, 28 May 1976.

³⁷Ibid., jury notes, 4 February 1976; proposal.

³⁸Trevor Goring, interview by the author, 4 April 1996. Goring did not want to create a work which would occupy one site, but desired instead to produce a work which would be a "unifying thread" and would evolve as spectators passed along the exhibition route.

visual continuity from east to west and vice-versa. As well, this two-mile line of shifting colour would serve to efface the curb "so as to enlarge, figuratively, the space allocated to pedestrians and to reverse the encroachment of vehicular traffic."³⁹ The jury accepted it unanimously, but requested more information regarding the technical details.⁴⁰ The production budget for the project jumped from Goring's initial budget of \$2,870, as indicated on Goring's entry form, to \$6,500. This increase related to additional paint costs due to the need for an undercoat of white to achieve the desired value of certain colours.⁴¹ As proposed by Goring, *Street Spectrum 76* was to be "an interesting and instructive element binding together the art corridor as well as a powerful and popular symbol of the pure in art."⁴² Unfortunately, due to the project's subtlety, and the probability of parked cars and road debris partially hiding it from view, it is likely that the full impact of this "colour corridor" was missed by many who moved through it.

The last of the five initial jury selections was *FFF*

³⁹Melvin Charney, "Corridart on Sherbrooke Street, Montreal July 7th to 31st, 1976," in *CORRIDART dans la rue Sherbrooke* (road map/pamphlet).

⁴⁰ANQ, E 46-1-34, CORR-5, jury notes, 4 February 1976. A letter from Goring to Lamy, dated March 3 1976, indicates that these details of execution were worked out among them and Melvin Charney.

⁴¹Goring, interview.

⁴²ANQ, E 46-1-34, CORR-5, proposal.

(*banderoles*) (plate 14), created by Jean Noël. Noël is a Montréal artist with considerable experience, who was (and still is) living in Paris at the time of the 1976 summer Olympics. Lamy sent him entry forms for the *Corridart* contest for Noël to use and to distribute to other Québec artists living temporarily in Paris;⁴³ Noël sent in his entry soon after receiving notice from Lamy. His proposed work, *FFF*, required a \$10,000 subsidy and was to be composed of ten giant banners, each one measuring 12' X 12', and costing \$1,000 per unit.⁴⁴ They were to be installed approximately twenty-six feet above an unspecified section of Sherbrooke Street with a fifty feet apart, allowing "une progression géométrique et visuelle dynamique" evolving over a space of five hundred feet.⁴⁵

Once Noël had been notified of his work's acceptance by the *Corridart* jury, the details regarding the assembly, shipment and installation of his banners had to be established.⁴⁶ At this time, Noël confirmed the 12' X 12' size of the banners with COJO, and inquired whether they met city road standards. In response, Ménard wrote Noël to request that the banners be 10 feet high and 40 to 50 feet

⁴³Ibid., CORR-8 Jean Noël, Lamy to Noël, 25 novembre 1975.

⁴⁴Ibid., entry form, 7 décembre 1975.

⁴⁵Ibid., proposal.

⁴⁶Ibid., Noël to Ménard, 19 mars 1976. Noël states his intention to manufacture the banners in Paris and then send them by May 15th to Montréal to be installed by those involved with *Corridart*.

wide, and informed him that despite a request for a \$10,000 subsidy, he was being awarded only \$8,000.⁴⁷ Noël accepted this amount but insisted that the dimensions of his banners be uniform as the composition of each was based on the square, and any change would require completely new designs.⁴⁸ COJO and Noël finally agreed on ten banners, 10' X 10' each.⁴⁹ Unfortunately, two weeks after giving Noël authorization for his banners, COJO investigated city standards for the installation of banners over roadways and learned that the city would not install banners of more than 5' in height.⁵⁰

In the end, Noël's work was composed of ten geometric banner-sculptures measuring 5' X 15' made of red nylon, with a slightly modified titled: *FFF-Zéphyr*.⁵¹ These ten "aerial sculptures," as Noël called them, were sent to Montréal from France at the beginning of June 1976.⁵² Noël had decided at the beginning of the planning process

⁴⁷Ibid., telegram from Ménard to Noël, 31 mars 1976.

⁴⁸Ibid., telegram from Noël to Ménard, 1 avril 1976.

⁴⁹Ibid., Ménard to Noël, 1 avril 1976.

⁵⁰Ibid., COJO notes. At this time, the City of Montréal was expected to install Noël's banners.

⁵¹Ibid., final financial report, 27 septembre 1976.

⁵²Ibid, Noël to Ménard, 8 juin 1976. In a letter to Ménard from Noël, dated April 9 1976, Noël writes that he had originally scheduled their arrival for May 15, but as a result of the confusion regarding the actual dimensions of each banner they were delayed. In a letter to Ménard from Noël, dated April 15 1976, Noël indicates that he was particularly disturbed by the last change imposed on him as he had already made three of the 10' X 10' banners.

not to go to Montréal to install his banners. However, he expressed some concern about the manner in which they would be handled and installed. Noël sent instructions for their installation, which was to be done by using steel cables.⁵³

While the jury selected these works, they also chose projects which they felt warranted further consideration. These works were labelled "sous réserve" and their inclusion was based on the ability of Charney, Ménard and the artists to resolve any aspects considered questionable. The first of these works to be discussed here is *Pine Forest (La forêt dans la ville)* (plate 15-1) by Tom Dubicanac and Ted Cavanagh, Montréal architects who used the pseudonym Archigrok.⁵⁴ They submitted several informally prepared proposals for various projects with titles like *Cow City II*,

⁵³ Ibid. Based on the jury notes dated March 9 1976, found in CORR-12, this concern was not necessary as Claude Thibaudeau had a similar project accepted and was willing to install Noël's work along with his own. In the end, however, it was warranted as the City did install some of the banners albeit only a short time before removing them.

⁵⁴ Ibid., CORR-1 Archigrok, letters. According to Tom Dubicanac's letterhead, he has a Bachelor of Architecture, as well as a Master of Architecture and was a member of the Ordre des Architectes du Québec at that time. No information was found to indicate Ted Cavanagh's position, but Charney said that they were both architects and he believed Dubicanac to be teaching in Ottawa. Neither one has been located. Of the two, Dubicanac, was the most involved with COJO dealings. Dubicanac was responsible for all correspondence with COJO personnel and seems to have supervised most other aspects of the Archigrok project. All correspondence from COJO personnel found in the archives were addressed to Dubicanac alone, and when addressed to COJO personnel were signed from Dubicanac. This included acceptance letters, financial reports and receipts. In addition or perhaps as a result, the majority of newspaper and periodical articles mention Dubicanac alone as being responsible for *Pine Forest*.

Think-Sheep, and Longhorns Revisited.⁵⁵ They sent in only one formal registration form, however, for the project *Pine Forest*, which Dubicanac and Cavanagh defined as a "transposition de l'environnement." The total cost, as estimated at the time of their application on December 8 1975, was \$20,000, an amount that was, subsequently, substantially reduced.⁵⁶

The accompanying formal proposal was entitled "*Pine Forest* beautification project on north side of Sherbrooke Street and Berri Street overpass," and included aerial and sectional sketches (plate 15-2).⁵⁷ The project was to consist of a row of six pine trees and the sectional sketch illustrates that the trees were to be planted in a wedge-

⁵⁵Ibid., proposals, January 1976. Within the archives are a grouping of one page proposals obviously written by Dubicanac. They are: *Cow City II, Think-Sheep, Longhorns Revisited, Terra Nova, Wall of Dignity, Sand Dunes, and Pine Forest*. The page dealing with *Pine Forest* seems to refer to the same project as Archigrok proposed formally to the COJO jury, however, it includes the use of thirty Austrian pines as opposed to six. The proposal sketches included aerial and sectional views of *Pine Forest*. It is unknown if these brief and informal proposals were given to the jury members with their formal proposal for "*Pine Forest*" prior to or after the fact.

⁵⁶Ibid., financial report, 8 June 1976. In the first of their financial reports, the total cost of the project is reported to be \$6,558. In the second, dated August 24, 1976 (two and a half months later), the final report indicates that total costs were \$6,183. This price was paid by COJO despite the cost being above the \$6,000 originally allotted to Archigrok. As it was, some of the cost of the project was absorbed by the *Pine Forest* artists to reduce the total as given to COJO. An example of this can be seen through a comparison of the initial proposal and the final financial report. Initially Archigrok was listed as being paid \$800 for one week of work. This figure was later reduced by half.

⁵⁷ Ibid., proposals, January 1976. The proposal was given in both English and French. Within their text, they demonstrated an awareness of financial and time constraints by including quotations from two different landscape contractors for the realization of the project and by providing a time-schedule of construction. As architects, they would have had experience in this area.

shaped container. These drawings had a companion text, entitled *Archigrok Environmental Displacement*, written by both Dubicanac and Cavanagh, which defined the aim of their project as an "attempt once more to symbolically re-establish modern man's lost awareness and fundamental physical connection with environmental life cycles."⁵⁸

Dubicanac was notified of the project's acceptance in mid-January by DesRochers.⁵⁹ The jury's reservations revolved around the technical aspects of installation and the jury believed that the artists should modify their project slightly to emphasize the concept of a forest rather than presenting a row of six trees.⁶⁰ To this end, the jury requested a more precise submission which was sent at the end of February 1976.⁶¹ Although Dubicanac and Cavanagh responded immediately, they were not informed of the budget allocated by the Arts and Culture Program until two months later,⁶² when they were awarded a total of

⁵⁸Ibid. There were two text within the proposal. The other text, dated January 1976, is entitled "Perceptual Models of Urban Art and Architecture," which provides a brief history of perception from the Renaissance to the present.

⁵⁹Ibid, DesRochers to Dubicanac, 15 janvier 1976. At this time, he was also informed that Lamy would be contacting him to discuss the development of *Pine Forest*.

⁶⁰Ibid., jury sheet. The note indicates that the jury tried to push another concept; however, the word is illegible. It is possible that the word is either "lakis" (network) or "carie" (decay). The initials M.C. appear at the bottom of the paper which suggests that it was Melvin Charney, a member of the jury, who wrote this note.

⁶¹Ibid., jury notes, février 1976.

⁶²Ibid., DesRochers to Dubicanac, 9 avril 1976.

\$6,000 to complete their project, despite an initial request for \$20,000.⁶³

Regardless of their restricted budget, Dubicanac and Cavanagh proceeded with the project, though they encountered problems in their site selection. In their proposal for *Pine Forest*, they had specified a space on the north side of Sherbrooke Street at the Berri Street overpass. For reasons which were not stated, the organizers did not believe this to be an appropriate location for the installation. Finding a site that would please both artists and organizers proved to be a problem that would plague several other projects.⁶⁴

For a time, there was the possibility that *Pine Forest* would be located on Sherbrooke Street between Bleury and Jeanne-Mance Streets in a vacant lot.⁶⁵ André Ménard, Coordinator of the Visual Arts, contacted the owner of the land, E. Perez of Immeubles Francel, about the possibility of its use from June 25 to August 15 1976.⁶⁶ In his failed effort to secure the land, Ménard described the work as an environment with trees giving the impression of a park. Ménard attempted to rent another space, but was

⁶³Ibid., application, 8 December 1975.

⁶⁴This is to be expected when there is more than one individual involved in the selection process of the installation site.

⁶⁵ANQ, E 46-1-34, CORR-1, note written by Ménard, 5 mars 1976.

⁶⁶Ibid., Ménard to E. Perez of Immeubles Francel, 29 mars 1976.

equally unsuccessful.⁶⁷ The problem was finally rectified when Dubicanac rented vacant land from Immeubles Trans-Québec, located on Sherbrooke Street East between Berri and St-Hubert Streets.⁶⁸ Of all the visual arts projects, *Pine Forest* was one of two which were considerably transformed from the initial concept. The original idea was to create a border of pine trees aligning the sidewalk, to re-establish contact between people and nature. The work as it was eventually installed was composed of a grouping of trees planted in sand and surrounded by barbed wire with a sign that indicated danger due to radiation.⁶⁹ Obviously, *Pine Forest* no longer represented the simple ideology of the initial proposal, that of bringing "man" back to nature; nor was it an environment giving the impression of a park, as described by Ménard. Instead it became something more menacing and disturbing. The work was interpreted by Dale McConathy in *artscanada* as "an emblem of the fallen Nature from which the Church sought to rescue the Savage, a green shard of the wilderness that was

⁶⁷Ibid., Ménard to Jacques Barrière, Director of Circulation with the City of Montréal. The City had agreed to rent space to COJO for the installation of other Corridart projects, but for reasons which were not specified did not wish to do so in this instance.

⁶⁸Ibid., contract from Immeubles Trans-Québec. The contract specifies the exact space rented to be the vacant land between the street numbers 525 and 543 east, Sherbrooke Street. Their agreement was based on the condition that Dubicanac obtain all City and COJO permits relative to the use of the land for a project of this nature.

⁶⁹Dale McConathy, "Corridart: instant archaeology in Montréal," *artscanada* (July/August 1976): 43.

Canada."⁷⁰

Trees were an essential element of Cozic's work, as well, though unlike *Pine Forest*, the piece retained its "innocence" throughout the development and installation process. Cozic is the husband-and-wife team of Yvon and Monique Cozic, Montréal artists who had been exhibiting regularly since 1968, when they began their collaboration.⁷¹ For some years prior to *Cross-Country* (plate 19), the duo had been doing sculptural, mixed-media projects, often incorporating trees.⁷² Despite the fact that this was a collaboration, only Yvon Cozic's name appears on the application form and, presumably, for this reason he is usually cited as the sole creator of this work.

Two works were proposed to the *Corridart* jury, *X noués 3* and *Cross-Country*, both requiring \$5,000 in funding and the use of wooded land.⁷³ Jury notes indicate that *X Noués 3* was accepted while *Cross-Country* was not.⁷⁴

⁷⁰Ibid.

⁷¹Normand Thériault, *5 Attitudes/1963-1980* (Montréal: Musée d'art contemporain, 1981), 55, 118. In an interview on October 6, 1995, Yvon Cozic said that he and his wife had collaborated together on several projects prior to 1968, but that after this point all projects were developed and executed together.

⁷²Yvon Cozic, interview by author, tape recording, Montréal, 6 October 1995. Cozic stated that *Cross-Country* was in keeping with their body of work; citing *Vêtir ceux qui son nu*, a project which involved "dressing" the trees for winter.

⁷³ANQ, E-46-1-34, CORR-3 Yvon Cozic, proposal.

⁷⁴Cozic, interview. Cozic said that he and his wife did not participate in the contest but were solicited to participate. It is possible that Cozic was invited to submit an application to the contest. (continued...)

Despite this, *Cross-Country* was the work featured in the exhibition, though there is no documentation as to why this occurred.⁷⁵ The two installations were similar: *X Noués 3* was to be created by tying rope around groupings of five existing trees to form "Xs" from an aerial perspective; *Cross-Country* involved individually wrapping a section of the trunks of ten trees with brightly coloured fabric and assigning a random number to each.⁷⁶ In this way, according to Cozic, the trees would be participating in a silent and motionless marathon. The intention was to mock the notion of competition, particularly that relative to sports. Cozic's principal aim, however, was to create a situation that would not exist without creative mediation.⁷⁷

Cozic conceived the project for Carré St-Louis, but it was installed in Parc Lafontaine, in the section that extends along Sherbrooke Street between the Sherbrooke and

⁷⁴(...continued)

Archival documents, including application forms and jury notes, indicate that the projects submitted by Cozic were reviewed by the *Corridart* jury.

⁷⁵ANQ, E 46-1-34, CORR-3, jury notes, February 1976. The jury notes indicate that *Cross-Country* was rejected "avec réserve". When interviewed Yvon Cozic did not remember the other project submitted (*X noué 3*), though when I described it to him, he suggested that the configuration of the trees on the site available may have made it impossible to realise this project.

⁷⁶*Ibid.*, proposal. The trees were padded with foam and covered with coloured vinyl and cotton fabric.

⁷⁷This view was expressed in his proposal though not in my discussion with him.

Cherrier Streets intersection and De Champlain Street.⁷⁸ The Corridart jury reexamined Cozic's proposal based on its relocation to Parc Lafontaine, the use of an increased number of trees, as well as the additional cost based on this change.⁷⁹ Charney had suggested using more trees to augment the visual impact, and as a result Cozic modified *Cross-Country* to include thirty-five trees instead of the original ten.⁸⁰ However, due to budgetary restraints, only thirty trees were wrapped. The elimination of five trees meant a reduction of almost \$2,000 in total costs. Cozic was eventually given \$14,150 from COJO for the creation of *Cross-Country*.⁸¹

Cozic's work is typically minimalist and often deals with the ordinary in life, as well as employing humour.⁸² This quality was observed by Dale McConathy in *artscanada*, who wrote that "the Montréal of the Olympics was jokingly summed up in *Cross-Country* by Yvon Cozic who affectionately wrapped and bound a line of trees on both sides of Sherbrooke at the edge of Lafontaine Park, in the bright

⁷⁸ANQ, E-46-1-34, CORR-3, Cozic to Lamy, 1 mars 1976. The change in venue is believed to be relative to the increased number of trees and to give the desired effect.

⁷⁹Ibid., jury note, février 1976.

⁸⁰Ibid., Cozic to Lamy, 1 mars 1976.

⁸¹Ibid., DesRochers to Cozic, 2 avril 1976.

⁸²Pierre Rouve, "Cozic et Harding exposent à Londres," *Vie des arts* 88 (automne 1977): 72.

colours of runners and gave the trees numbers...."⁸³

As with the two preceding entries, Marc Cramer's piece was also modified from his initial submission, though this project is in a class with *Pine Forest* in terms of its level of transformation.⁸⁴ Cramer proposed a project entitled, *Trois rues montréalaises*, which was eventually reduced to *Une rue montréalaise* (plate 12). His original project was a series of seven prisms, forming a large triangle. It would be composed of twenty-one panels with a montage of images of three different streets - one street at sunrise, another at noon, and the other at sunset.⁸⁵ Houses from the Plateau Mont-Royal were to be individually photographed and then reassembled one next to the other to form the streets, following a common model.⁸⁶ According to Cramer, the buildings were to be selected based on colour, form, condition, important details and historic value; the photos then would be retouched to remove any unwanted details, such

⁸³McCarthy, 43-44.

⁸⁴Marc Cramer, interview by the author, tape recording, Montréal, 3 October 1995. Cramer had worked as a photographer for many years in France before coming to Montréal in 1974. He had an exhibition at the Musée d'art contemporain in 1975. He met Lamy through the museum. Cramer had read about the Corridart contest, as well as being informed by Lamy.

⁸⁵ANQ, E-46-1-34, CORR-4 Marc Cramer, proposal, 11 décembre 1975.

⁸⁶Cramer, interview. Cramer said that he had selected the Plateau area because at the time, many of the houses there were being set ablaze for insurance money. He also felt the area to be very appealing and that it represented the "cute" side of Montréal. The idea, for Cramer, was to show something attractive, but not in the sense of being aesthetically pleasing, but of "joie de vivre."

as graffiti and reflections.⁸⁷ Each fabricated street would have been composed of seven panels, measuring 39" X 96".

On the entry form, Cramer estimated this project would require \$17,750 to complete. Its cost was probably prohibitive for the Corridart jury and no doubt contributed to the jury's reservations. His work was accepted "sous réserve" in a four-to-one vote.⁸⁸ There were other reservations about this work, specifically the technique of enlarging the photos, and the installation site and method.⁸⁹ Following discussions between the artist and Charney, the piece underwent major changes.⁹⁰ The work was transformed from a sculptural-photographic installation to a two-dimensional coloured photographic montage of fourteen houses. These houses, chosen using the same criteria as outlined earlier, were selected from the area defined north-south by St-Joseph and Sherbrooke and west-east by St-Laurent and Papineau Streets.⁹¹ The complete "street" was to be mounted on only three panels; one of 3' X 15' and two of 3' X 3', and the entire rectangular structure

⁸⁷ANQ, E-46-1-34, CORR-4, proposal, 11 décembre 1975.

⁸⁸Ibid., jury notes, 27 février 1976.

⁸⁹Ibid., 27 février and 9 mars 1976.

⁹⁰Cramer, interview. According to Cramer, he received a letter informing him that his project had been accepted, but that when he met with Charney, he was told that he could not create the project he proposed, nor would he be receiving the budget that he had requested.

⁹¹Ibid.

installed on metal scaffolding.⁹² At this time, the cost of the project had dropped more than \$10,000, and was estimated at \$4,492.91. Cramer was eventually awarded \$4,500 from COJO, though there seems to have been some debate over the amount.⁹³ The completed work was installed on the corner of Hôtel-de-Ville Street and Sherbrooke Street East.⁹⁴

Claude Thibaudeau, the owner of the kite shop *La Cerf-Volanterie*, proposed several projects, including banners, kites and mobile sculptures.⁹⁵ The cost of these projects was estimated at \$35,000 and the plan included the participation and works of three of the best-known Québec artists: Guido Molinari, Claude Tousignant, and Jacques

⁹²ANQ, E 46-1-34, CORR-4, estimate, 22 mars 1976.

⁹³Ibid., jury notes. Depending on which jury notes, the maximum cost allotted for *Une rue montréalaise* varies from \$5,000 to \$7,000.

⁹⁴Ibid., Cramer to President of COJO, 15 juillet 1976. Cramer had intended his original project to be installed on the land between Sherbrooke, Cherrier and Amherst (where Vazan's *Stone Maze* was installed). However, according to Cramer, during his meeting with Charney he was told that he would have to find another location. Cramer apparently selected the vacant land across from the site for the *Kiosque à broue*; however, he was told that he could not use this space either (later Charney would install his project, *Les maisons de la rue Sherbrooke*, on this location).

⁹⁵Ibid., CORR-12 Claude Thibaudeau, entry form, 12 décembre 1975. During our interview, Thibaudeau said that he had been involved in the Montréal art scene in the 50s and 60s. He liked the work of the *Plasticiens* and others of the period and wanted to express himself in a similar way, though with a medium other than paint. He chose kites because the fabric used was slightly transparent, and it created another kind of luminosity (as opposed to that achieved with paint). He had exhibited his first kites at *Véhicule Art*. *La Cerf-Volanterie* opened in 1972.

Hurtubise.⁹⁶ Thibaudeau stated that the finest Québec art has been produced in painting, and that as this medium was not conducive to the nature or outdoor location of *Corridart*, a collaboration between these artists and his atelier would yield results which met all criteria.⁹⁷

The artists were to submit plans for their work which would be manufactured at Thibaudeau's shop.⁹⁸ Each would design an original banner, along with three variations on the theme, which would then be fabricated from the cutting and joining of coloured fabric in a manner similar to quilting. The dimensions of the banners would be sufficient to laterally fill an area somewhere along Sherbrooke Street.

The seventy-foot square kites (plate 20) would be the most "visible" of Thibaudeau's proposed projects.⁹⁹ He also suggested the use of a team of five kite-fliers who would animate various sites. Thibaudeau had proposed fitting some kites with "messages," which would be attached to the kite strings and some would be accompanied by sound

⁹⁶ANQ, E 46-1-34, CORR-12, entry form, 12 décembre 1975. Thibaudeau had been friends with Molinari, Tousignant and Hurtubise for a long time prior to inviting them to collaborate with him on the projects he submitted to the *Corridart* competition. Thibaudeau, interview.

⁹⁷Ibid., proposal. Thibaudeau proposed the use of textiles and aluminum tubing as a more flexible way to display the work of Québec painters.

⁹⁸Laurent Gascon, interview by the author, tape recording, Montréal, 26 September 1995.

⁹⁹ANQ, E 46-1-34, CORR-12, proposal.

and light effects. As well, he proposed that the banners could be flown as kites. The designated *Corridart* location was the roof of the Municipal Library (Bibliothèque nationale) on Sherbrooke Street.¹⁰⁰ To maximize the visual effect, Thibaudeau recommended the production of around thirty kites, four of which would be made in collaboration with the three previously mentioned Québec artists and himself.¹⁰¹ The *Corridart* jury approved of the basic concept of both of these projects, though not as proposed. It was especially enthusiastic about the banners, but found the proposed cost to be excessive.¹⁰² As well, the proposed collaboration of Hurtubise, Molinari, and Tousignant was rejected;¹⁰³ Charney suggested younger Québec artists be involved in the creation of the banners.¹⁰⁴ The kites and the banners would be

¹⁰⁰"*Corridart La cerf-volanterie ou l'art qui vole*," *Le Jour*, 14 juillet 1976, 24. The other locations scheduled for the kite flights were Place Jacques-Cartier, the Botanical Gardens, and on Mount Royal near Beaver Lake.

¹⁰¹The only Québec artists to be mentioned at any point in the proposal were: Molinari, Hurtubise, and Tousignant. Despite the fact that the kites were to have been made in "collaboration" with these artists, none of them actually participated as this aspect of the project was rejected. When I spoke to Guido Molinari, October 10 1995, he said that some of the kites had been based on his work, but that he himself had not created the designs or participated in the creation of the kites. Tousignant said, October 27 1995, that no part had been based on his work and that the rejection of the project concluded his involvement in *Corridart*.

¹⁰²ANQ, E 46-1-34, CORR-12, jury notes.

¹⁰³Claude Tousignant, interview by the author, tape recording, Montréal, 27 October 1995. Tousignant said that the projects that they had proposed to the jury were rejected, but that Thibaudeau had done some work for Charney.

¹⁰⁴Thibaudeau, interview.

manufactured by Thibaudeau's kite shop which would also serve as a studio for the creation of the banners. Thibaudeau continued to head the project, while Laurent Gascon and Danyelle Morin replaced the three well-established artists and each created five banners.¹⁰⁵ Thibaudeau's banners (plates 22-1, 22-2), inspired by the work of the Plasticiens, were composed of bands of colour and various other geometric shapes. Gascon produced one long 150' X 5' banner (plate 13) because it was more compatible with his interest in large-scale productions, rather than the five separate ones for which he had been contracted.¹⁰⁶ To create something "géant," he attached five lengths of coloured fabric, designed to criss-cross the street, creating a form of "sculpture" that would visually fill the space. Danyelle Morin designed five banners (plates 8-1, 8-2) which she had progressively burned, and installed along Sherbrooke Street east according to their degree of "destruction." Once the banners had been produced at Thibaudeau's studio, Morin had used a blow-torch to create

¹⁰⁵Ibid. Thibaudeau probably suggested Gascon be brought in, as they had worked together in the past. Gascon, a muralist who incorporated images of banners in his work at that time, had worked with Thibaudeau in 1973. Thibaudeau believes that Morin was an art student at that time and that Charney had suggested her inclusion.

¹⁰⁶Gascon, interview. Gascon was doing murals at this time, and had formed a group with his friends called "L'Escouade de la muralité", and with this group he did several outside murals. In 1973, he did a project with Thibaudeau, in which he created some murals and banners while Thibaudeau created some kites; installed inside the Biosphere. After this, all of Gascon's paintings were based on a ribbon of flowing fabric.

the effect she desired.¹⁰⁷ Initially Thibaudeau was responsible for the installation of all the banners, including those created by Noël.¹⁰⁸ For unknown reasons, however, this plan was altered and the City was hired to install the twenty-five banners.¹⁰⁹ It was anticipated that Thibaudeau's, Morin's and Gascon's banners would be placed between Hôtel-de-Ville and St-Denis Streets.¹¹⁰ The jury had recommended a subsidy of \$26,000: \$10,000 for the banners, \$12,000 for the kites, and an additional \$4,000 for the manpower required to fly the kites at various times and sites throughout the thirty-day *Corridart* exhibition.¹¹¹ COJO adjusted the costs only slightly and Thibaudeau was initially awarded \$14,250 for his kites, and

¹⁰⁷Ibid. Gascon, an artist who participated in the creation of banners, said that David Farris was a designer and the "maître d'oeuvre" of the work at *La Cerf-Volanterie*. I have not been able to contact Morin, therefore information about her banners is based on Gascon's recollection.

¹⁰⁸ANQ, E 46-1-34, CORR-12, jury notes, 9 mars 1976.

¹⁰⁹Gascon, interview. The City workers were in the middle of installing his banners when they received word that they had an urgent assignment elsewhere. They removed the three sections of the banners that they had installed and left.

¹¹⁰Photographs indicate that Thibaudeau's banners were installed near Sheppard Street. Morin's banner's were installed between Clark and St-Dominique Streets, with the banners progressively more burnt towards the east. Gascon's banner was to be installed west of St-Denis Street.

¹¹¹ANQ, E 46-1-34, CORR-12, jury notes, 19 mars 1976. These notes suggest that ten individuals would be responsible for flying the kites over the thirty day period, for five hours each day. At this point, Hurtubise, Molinari, and Tousignant were involved in the design of both banners and kites and each was to receive \$2,000 for the banners and \$750 for the kites. In the final plan, the kites were to be flown from one location only: the roof of the Municipal Library.

\$16,500 for his banners.¹¹² However, for reasons which are unclear, the amount provided by COJO for the banners was modified two weeks later to \$11,000.¹¹³

Michael Haslam was one of the few artists who received a formal invitation from DesRochers to participate in the Arts and Culture Program.¹¹⁴ Haslam had exhibited extensively by this time, was one of the founding members of the Insurrection Art Co., 1970 and a member of Véhicule Art (Montréal) Inc.¹¹⁵ He submitted two solo projects to the Corridart jury: the first was an outdoor telephone booth similar to a pay phone but with a "closed circuit intercom, connected to a tape machine installation." This was initially entitled *Artephone* (plate 9-1), and had an estimated cost of \$5,000.¹¹⁶ The work was described as "a

¹¹²Ibid., DesRochers to Thibaudeau, 7 avril 1976.

¹¹³Ibid., DesRochers to CIBC, 22 avril 1976. Perhaps this is related to the reduction in the number of banners, or the use of lesser-known artists. Despite these numbers, Thibaudeau submitted a final budget, budget sommaire, 23 août 1976, indicating a total cost of \$24,850 for the kites and \$15,100 for the banners. In a letter to Thibaudeau, August 30 1976, Ménard, Coordinator of the Corridart exhibition, expressed confusion and concern after receiving these reports, and requested that Thibaudeau resubmit "un budget final détaillé et sérieux, accompagné de pièces justificatives." This was eventually done with sums corresponding to the amounts allotted. The final report submitted by Thibaudeau indicates the total cost of the banners was \$10,796, and that of the kites was \$14,251.97.

¹¹⁴Ibid., CORR-6 Michael Haslam, invitation.

¹¹⁵Ibid., Presse release, "Son of Prime Beef" (Ottawa: Saw Gallery, 1976).

¹¹⁶Ibid., CORR-19 Jean-Pierre Masse, budget notes, 19 mars 1976; DesRochers to Masse, 15 avril 1976; CORR-6 Michael Haslam, jury notes, 19 février 1976; pamphlet; entry form, 12 décembre 1975. A third project was proposed by Haslam in collaboration with Jean-Pierre Masse. Masse offered to participate in the Corridart exhibition, but did not submit an
(continued...)

telephone connection between the artist and the public." Taped messages contributed by various Montréal artists, musicians, poets, etc. would play when the telephone receiver was lifted, functioning as a "telephone art gallery."¹¹⁷ The bilingual messages would be short, up to three minutes, and would change frequently; the booth would be distinct from other outdoor phone booths in its colour and signs. This proposal was accepted with reservations; jury notes suggested modifying the project to include more than one telephone, with messages from *Corridart* artists, and it was given an alternate title (which was not used): *Bellarte*.¹¹⁸ Haslam's second project was a "storefront video projection," entitled *Video Street Theatre*, estimated at \$14,500.¹¹⁹ This work was

¹¹⁶(...continued)

entry form, nor did he provide a formal proposal to the *Corridart* Jury. This piece was a video project using nine VCRs and the cost was estimated at various times at \$20,000 and \$26,534, including \$5,000 to Haslam for his contribution. Further details are missing, but the project was to fulfil two objectives, as a "centre des opérations et d'un centre de diffusion en vidéo." This work involved renting a trailer and installing projectors on the inside, as well as a screen on the exterior, the purpose of which was to show videos produced by Québec filmmakers ("animation vidéo à l'extérieur"). This project appears to be based on something called "Inter-Action's Community Media Van" in England. This media van is equipped with television monitors on the inside and a large screen on the exterior on which movies are projected. Despite being considered interesting by COJO officials, the project was rejected due to budgetary constraints. In the COJO press releases *Artephone* is referred to as *Teletron*.

¹¹⁷*Ibid.*, CORR-6, proposal. The selection of artists involved would be made by Haslam himself. The contributors would be paid a nominal fee (Haslam suggested \$25) for their contributions.

¹¹⁸*Ibid.*, jury notes, 19 février 1976.

¹¹⁹*Ibid.*, entry form, 12 December 1975. It is possible that this work was a collaborative work with I.P. Masse, as his name appears in the jury
(continued...)

conditionally accepted by the *Corridart* jury but, for unspecified reasons, only *Artephone* was selected by the committee.¹²⁰ Haslam was given a \$7,000 subsidy for this project, which was finally renamed *Teletron*.¹²¹ Two brightly painted telephone booths were installed and capped with the title of the work in pink neon (plate 9-2).¹²² Included on the tapes were not only messages from *Corridart* artists discussing their work, but also from people on the street as well as the sounds of the street itself. In addition to the telephones, loudspeakers were installed on the roof of each booth to project the recordings to the public.¹²³

Kevin McKenna was granted \$8,000 for *Rues-miroirs* (plate 10), a joint project involving his brother Bob

¹¹⁹(...continued)

notes dealing with this project. Although the title of this project is *Video Street Theatre* on the entry form, the heading is *Video Street Playhouse*. Haslam intended to recreate the "magic" which accompanied the arrival of the television medium in the 1950s. When television first appeared on the market, shops filled their windows with the machine, attracting crowds who enjoyed watching the transmitted images. Haslam proposed re-enacting this situation by renting a store in the designated *Corridart* area and installing several video monitors in the display window. The productions to be transmitted would include many made in Québec and some foreign fare. In addition, Haslam suggested including the images of the viewing public through the use of cameras monitoring the area in front of the window.

¹²⁰No reason is given for only one work being created.

¹²¹ANQ, E 46-1-34, CORR-6, DesRochers to Haslam, 8 avril 1976.

¹²²McConathy, 45.

¹²³Centre de Pre-Archivage du gouvernement du Québec, *Corridart artists v. City of Montréal*, 05-22998-76 1/4, Cour Supérieure, transcript of Michael Haslam's testimony, 19 janvier 1981, p.9.

McKenna.¹²⁴ This work is reminiscent of Marc Cramer's piece *Une rue montréalaise*, though McKenna intended to refabricate an actual Montréal street. He described the work as a giant photo-montage encompassing a panoramic view of five or six blocks of Sherbrooke Street.¹²⁵ The photo-montage would be mounted on a convex panel approximately sixty feet long and sixteen feet high. It was to be installed vertically on scaffolding placed in the centre of the photographed site on the same side of the street or on the opposite side, presenting a mirror image. McKenna felt that the project required a minimum of six horizontal panels and suggested it be placed in a location that would include a view of Mount Royal.¹²⁶ On his entry form, he had indicated a minimum cost of approximately \$4,000 for the project, which was then titled *Miroir sur Sherbrooke*.¹²⁷ The work received conditional acceptance based on the resolution of cost and location concerns. However, the

¹²⁴ANQ, E 46-1-34, CORR-7 Kevin McKenna, DesRochers to McKenna, 9 avril 1976. In an interview with Bob McKenna, he said that though Kevin McKenna wrote the proposal, he had discussed the project with Bob McKenna at this time, and once the project was accepted Kevin asked his brother to help him. Bob McKenna was a Fine Arts student at Concordia University at this time.

¹²⁵Ibid., proposal.

¹²⁶Ibid. Kevin McKenna refers to photographs which accompanied his proposal when discussing the proposed site for his work but the photographs are not in the COJO Records and McKenna never specifies which site in his text, though he does mention that the McGill campus is situated to the east of the site. When interviewed, Bob McKenna said that he and Kevin had wanted to install *Rues-miroirs* in an area which would permit them to include skyscrapers in their montage.

¹²⁷Ibid., entry form, 7 décembre 1976.

Corridart jury required McKenna be more specific in defining his chosen site, as it played such a crucial role in the work.¹²⁸ Charney recommended that a site further to the east of the one mentioned in the proposal (the west side of the McGill Campus) be selected.¹²⁹ As a result of this change, the image was reduced to eight feet in height because the installation site, the north-east corner of St-Laurent and Sherbrooke Streets, did not include any buildings over four storeys high.¹³⁰

The final image presented a distorted perspective of the streets that run perpendicular to this section of Sherbrooke Street; as well, it panned Sherbrooke Street on each end. This picture was produced in a manner similar to that used in the creation of aerial maps: many smaller photographs were taken and assembled, like a puzzle. To enhance the street, images of Charlie Chaplin, a Zeppelin, and Bob McKenna himself were added.¹³¹

¹²⁸Ibid., jury note, 4 février 1976.

¹²⁹Bob McKenna, interview.

¹³⁰ANQ, E 46-1-34, CORR-7, jury notes, 27 février 1976; work program, 10 May 1976. The notes also include sketches indicating a method of displaying this piece on scaffolding. In addition the notes indicate a maximum of \$7,000 for this project. The jury recommended that *Rues-miroirs* be composed of thirty photos 40" X 72". A work-list written two months before its installation indicates that the final work was mounted on a panel 60' X 16'. In my interview with Bob McKenna, he said that the work was actually 60' X 8', but that it was mounted on scaffolding 8' high. The scaffolding was covered with an 8' panel, making the entire project 16' high.

¹³¹Bob McKenna, interview. McKenna said that his brother was interested in flying at that time and as a result they included many photographs of airplanes. According to McKenna, the Zeppelin photograph
(continued...)

In McKenna's final financial report dated August 26 1976, the total cost of the project was set at \$8,549.91. McKenna stipulated that additional costs resulting from the City's removal and storage of his work, such as the extra rental charge for the scaffolding, would be billed to COJO at a later date.¹³²

McKenna's involvement in *Corridart* was significant to his career, as prior to this event his work had not received much, if any, exposure. He had graduated with a Bachelor of Fine Arts two years previously from the Pratt Institute in New York, and had no work experience in his field.¹³³ Reviews of *Rues-miroirs* suggest that it was well-received; one article describes it as "one of the most persuasive of the works that embodied a new insight into the street...."¹³⁴

Jean-Pierre Séguin's work, *Intervention* (plate 5-1), was the least expensive of the project's proposed to the *Corridart* jury.¹³⁵ He described the work as an

¹³¹(...continued)
is an original of the R-100 Zeppelin which was, apparently, the first to cross the Atlantic, and when it did, it came to Montréal. They added the other images for fun.

¹³²ANQ, E-46-1-34, CORR-7, final financial report, 26 août 1976.

¹³³Ibid., curriculum vitae. Kevin McKenna was born in Sherbrooke, Québec in 1952. He studied printmaking in New York from 1970 to 1974.

¹³⁴McConathy, 44.

¹³⁵ANQ, E 46-1-34, CORR-10 Jean-Pierre Séguin, entry form, 9 décembre 1975. Séguin's entry form indicated that the cost of his project would only be \$400. This amount was later raised to \$1,720, and finally Séguin was awarded \$1,800.

"assemblage" consisting of two groupings of one hundred and fifty cardboard boxes. The boxes in one of the groups was attached with only a cord and was subject to climactic changes as well as human intervention, while the other group, also attached with rope, was covered with a resistant clear plastic cover attached to the ground with metal pegs.¹³⁶ The latter group would also be subject to change but over a longer period because of the protective cover.¹³⁷ Séguin was dealing with two issues: first, the paradox between the value of something contained versus its container and the waste often associated with packaging; the second was the effects of nature and the elements on the boxes.¹³⁸ Séguin had planned to photograph *Intervention* each day of the exhibition to document the transformation of the initial formal structure of the groupings of boxes to more abstract/organic forms (plate 5-2).¹³⁹

The project was accepted pending further information, again regarding the installation site and a more detailed budget.¹⁴⁰ Various sites were considered, including Carré

¹³⁶Ibid., proposal.

¹³⁷Jean-Pierre Séguin, interview by the author, tape recording, Montréal, 6 November 1995. Séguin informed me that this was not the case, as some individual(s) had ripped the plastic cover and had opened several boxes; assuming that they contained something of value.

¹³⁸Jean-Pierre Séguin, interview by Bob McKenna, videocassette, Montréal, 24 février 1995.

¹³⁹Séguin, interview by the author.

¹⁴⁰ANQ, E 46-1-34, CORR-10, jury notes, 18 février 1976.

St-Louis and Parc Lafontaine, but the work was eventually installed to the east of the former CEGEP du Vieux-Montréal, behind the fence on that site.¹⁴¹ The final budget was revised and it was established that an additional \$1,300 was required for completion.¹⁴²

Hommage aux maisons où naissent les légendes (plates 3-1, 3-2, 3-3, 3-4, 3-5, 3-6) was the title of the project submitted by Françoise Sullivan. She described the piece as a tour of houses where some of Québec's most significant artists including Paul-Emile Borduas, Claude and Pierre Gauvreau (plate 3-6), and Norman Bethune (plate 3-1), lived and/or worked.¹⁴³ The tour would be marked by a coloured line running the length of the sidewalk from Jeanne-Mance Street to Papineau Street on Sherbrooke Street.¹⁴⁴ Sullivan presented this project as a "mise en relief du souvenir - moments et lieux découverts sur les traces d'une

¹⁴¹Ibid., jury notes, 16 mars 1976.

¹⁴²Ibid., Séguin to Lamy, 1 mars 1976.

¹⁴³Ibid., CORR-11 Françoise Sullivan, entry form. Although, Norman Bethune was a doctor, not an artist, he was significantly involved in the Montréal art scene of his time and he did do some painting. A photograph taken from the Centre de Pre-Archivage du gouvernement du Québec, *Corridor artists v. City of Montréal*, 05-22998-76 4/4, provides a partial list of the name of the individuals included and the locations of the display cases. The list of subjects is: Paul-Emile Borduas, Norman Bethune, L'Asociacion Española, Galerie L'Actuelle, Alfred Pelland and Fernand Léger, Atelier Laliberté, Claude Gauvreau, Les Automatistes, Les Anciens et les Contemporains du Carré, Gilles Hénault and Eloi de Grandmont, Armand Vaillancourt.

¹⁴⁴The coloured line referred to in this proposal was in no way related to Street Spectrum 76. Goring, interview.

promenade...."¹⁴⁵ In addition, she intended to single out twelve houses on this route by installing in front of each an illuminated display-case filled with photographs, texts, and other informative material, including some original documents.¹⁴⁶ As well, panels, mounted on scaffolding, would highlight other Québec artists (plate 3-2). These would serve to recall and comment on "several decades of art history in Montréal."¹⁴⁷

The project appears to have been initially rejected by the jury, but was later reevaluated and approved for reasons which are not indicated in the jury notes.¹⁴⁸ As with many of the other Corridart projects, the budget for this piece was adjusted. Evaluating the costs for this work was especially difficult because Sullivan was not working alone.

She had commissioned Jean-Serge Champagne to construct the display-cases and had hired David Moore, with whom she had often collaborated, to assist her.¹⁴⁹

Jean-Serge Champagne dealt with COJO officials directly.¹⁵⁰ He signed a contract with COJO and was given

¹⁴⁵ANQ, E 46-1-34, CORR-11, proposal.

¹⁴⁶Molinari, interview by the author, 10 October 1995. Molinari had lent some Galerie L'Actuelle archival material to Sullivan for the display case dealing with the gallery.

¹⁴⁷McConathy, 45.

¹⁴⁸ANQ, E 46-1-34, CORR-11, jury note.

¹⁴⁹Ibid., budget, 8 juin 1976. When interviewed, Charney indicated that he had brought Jean-Serge Champagne into Sullivan's project.

¹⁵⁰Ibid., CORR-20 Jean-Serge Champagne, contract.

payment separate from Sullivan, unlike Moore who was paid from the amounts given to Sullivan.¹⁵¹ Champagne also submitted an estimate for the construction costs of the display cases to COJO.¹⁵² This amount, \$5,160, included the cost of materials and construction of twelve cases, as well as "honoraires," all of which DesRochers granted.¹⁵³ All twelve display cases were constructed of laminated wood mounted on steel bases painted red.¹⁵⁴ Champagne's natural wood cases filled with the product of Sullivan's and Moore's research, such as archival documents and mementos, proved to be an effective combination and "had a compelling intimacy that caused passers-by to stop and gaze into their depths."¹⁵⁵

The last of the works on the "sous réserve" list to be discussed in this section was by Bill Vazan.¹⁵⁶ Vazan took the same approach as Archigrok and others, by submitting several projects. These fall loosely into two categories: ritual and aviation. The first, that of

¹⁵¹Ibid., contract, receipts, and cheques.

¹⁵²Ibid., estimate, mars 1976.

¹⁵³Ibid., DesRochers to Champagne, 2 avril 1976.

¹⁵⁴Ibid., final financial report, 20 août 1976. Six of the cases were four feet long, two feet high, and one foot deep, while the other six were constructed two feet longer. The larger cases required an extra fifty dollars to produce.

¹⁵⁵McConathy, 45.

¹⁵⁶Vazan was connected with Véhicule at that time, as he was one of the founding members. It was through Véhicule that he first found out about Corridart.

ritual, included six projects: *Stone Maze*, *Sun Calendar*, *Reverse Spiral*, *The Archer*, *Ritual Objects*, and *Sun Alignment*.¹⁵⁷ Of these six, only *Stone Maze* and *Sun Calendar* were defined in any detail in the proposal; *Stone Maze* is described as boulders placed in a large, clear area which would include "a ritual-dance-performance"¹⁵⁸ and its total cost, including performers' fees, would be \$5,000.¹⁵⁹

The remaining four projects, which fit the second category of aviation, were all variations on the same theme. Each involved the use of five light airplanes and included banners or sky-writing of various sorts. Of his ten proposed projects, Vazan indicated his preference for two projects in particular, both involving the use of airplanes.¹⁶⁰ The Vazan project accepted by the Corridart jury was *Stone Maze* (plate 18) which was installed on Sherbrooke Street at the corner of Cherrier and Amherst

¹⁵⁷ANQ, E 46-1-34, CORR-13 William Vazan, proposal, 11 December 1975.

¹⁵⁸Ibid. *Sun Calendar*, though described in much the same way as *Stone Maze*, would require twice the amount to complete. This work of several hundred yards would also include a dance performance, and would ideally be placed on Mount Royal or in Molson Park.

¹⁵⁹William Vazan, interview with the author, tape recording, Montréal, 9 October 1995. A ritual dance had not been part of the piece as accepted by the jury, though had *Stone Maze* remained on site, something may have been organized.

¹⁶⁰Ibid. Both of the projects selected by Vazan required five light planes, the difference being that one involved the use of coloured magnesium flares, and the other was computer operated. His stated reason for preferring these works was because "the use of magnesium flames or 'sky typing' would be a first in Canada."

Streets.¹⁶¹ The piece was composed of 250 limestones of approximately one ton each placed to form a circular/organic maze.¹⁶² This work, covering a 1m X 37m X 55m area, was to be, in Vazan's words:

An island refuge from the city's traffic, being a rock garden; a social meeting centre; a maze for ritual/game; a sun calendar with foresight stones aligned to the solstice sun risings and sunsets; and all within the symbol for issue from the earth-mother's vulva and the beginnings of the city.¹⁶³

After the *Corridart* jury had selected works from the competition, Pierre Ayot was extended an invitation to participate and as a result proposed two projects.¹⁶⁴ The first involved a reduced replica of the Mount Royal cross (plate 2-2).¹⁶⁵ Lights mounted on steel tubing would form the outline of this Montréal landmark and be set up in three positions: upright, tilting, and horizontal. The

¹⁶¹Vazan, interview. Vazan had done very few works of this magnitude or material because it is very costly. In 1975, he had done a similar piece, *Sun Calendar*, using granite boulders which had been commissioned for the Post Office in Terrebonne. Otherwise, most of his land art tended to be more light-weight. With regards to the site, Vazan chose this location because there is much traffic in the area, and there is a slight slant to the land which allowed people to see the work clearly from the bus or walking by. Apparently, Melvin Charney had approached Vazan prior to the installation of the piece and suggested an alternate site in a vacant lot, which was private property, several streets over. Vazan did not like this new location as it was fenced and isolated, thus he chose his original site. Vazan felt at the time that there was an intimation that he would have less problems if he used the alternate site.

¹⁶²Musée d'art contemporain, *Bill Vazan: Recent Land and Photoworks* (Montréal: Musée d'art contemporain, 1980): 51.

¹⁶³Ibid.

¹⁶⁴Pierre Ayot, interview by Bob McKenna, videocassette, Montréal, 24 février 1995.

¹⁶⁵ANQ, E 46-1-34, CORR-18 Pierre Ayot, proposal, 19 mars 1976.

illumination of each in sequence would give the impression of the cross rising up.¹⁶⁶ The second project involved the use of street lamps, to be turned off in sequence, one after the other, up to an arch extended over Sherbrooke Street which would itself light up.¹⁶⁷

The former was accepted, but due to complications which arose in attaining permits from the City, the project was modified.¹⁶⁸ This work was entitled *Croix du Mont-Royal sur Sherbrooke* (plate 2-1) and its cost was estimated at \$8,560.¹⁶⁹ The modification of the work included the elimination of its perceived movement; instead the cross was installed to remain permanently on its side. This would give the illusion that the Mount Royal Cross had been removed from the mountain and placed in the street for the Olympics.¹⁷⁰ Permission was given by Dr. L. Yaffe, Vice-Principal, Administration at McGill University, to install *Croix du Mont-Royal* on the playing field on Sherbrooke

¹⁶⁶Ayot, interview. Apparently, Ayot first proposed that the illusion would present the cross falling down, but there were objections (based on religion) from the jury, therefore Ayot reversed the direction and this was accepted.

¹⁶⁷ANQ, E 46-1-34, CORR-18, proposal.

¹⁶⁸Ibid., budget, 19 mai 1976.

¹⁶⁹Ibid.

¹⁷⁰Denis Forcier, interview by the author, tape recording, Montréal, 11 October 1995. Forcier said that Ayot never discussed his intentions with him but that based on his knowledge of Ayot and his work, this is what he believes was the intention.

Street, to the west of the main Roddick Gates entrance.¹⁷¹
As Ayot had an engagement in Europe, he assigned Denis Forcier the task of overseeing the installation of the piece.¹⁷²

This concludes the discussion on the visual art portion of the exhibition. There is one project, *Kiosque à broue*, selected in the competition which was not dealt with in this section. It will be discussed in section D, dealing with animation, as it was a tent in which performances were held.

C. Context - Mémoire de la rue

The element which linked the visual arts projects together was integral to the basic concept established by Charney in his *Inventaire des lieux*: Sherbrooke Street and its importance in the history of Montréal. The premise of presenting "evidence of events that affected and were affected by the street" was realized in *Mémoire de la rue* (plate 1-1), conceived by Charney but partially executed by

¹⁷¹ANQ, E 46-1-34, CORR-18, Yaffe to Ménard, 4 June 1976; Yaffe to Ménard, 14 July 1976. When the City intervened in the Corridart exhibition, Yaffe suggested that the work installed on McGill property be removed before the City did so to the detriment of the piece. In a second letter, Dr. L. Yaffe suggests the removal of *Croix du Mont-Royal* "in light of the removal of Corridart and the obvious amount of public criticism."

¹⁷²Forcier, interview. At that time Forcier was working at La Galerie Graff. Despite the fact that Forcier is often mentioned as a collaborator or assistant in this project, he says that he had no part in the creation of this work, aside from overseeing its installation. Ayot lists, in ANQ, E-46-1-34, CORR-18, financial report, 19 mai 1976, "Honoraires artist et 1 assistant Denis Forcier." In an interview February 24 1995, Ayot states that upon his return from Europe, he was surprised to see that a sketch he had done of the cross with the word "Fuck" written on it had been plasticized and placed on location with his project. Some erroneous descriptions of the work include this word in the work itself.

Jean-Claude Marsan, an urban planner, with the assistance of two architecture students, Lucie Ruelland and Pierre Richard.¹⁷³ Charney selected Marsan to head the research for this project because Marsan had recently written a book on the history of Montréal, *Montréal en Evolution* published in 1974.¹⁷⁴

A journalistic approach brought about the desired "focus," displaying archival photographs and texts mounted on panels hung on scaffolding (plate 1-2).¹⁷⁵ The scaffolding was anchored with concrete counter-weights cast to resemble the bases of doric columns. The work was to be installed on sites which gave relevance to the images/texts and vice-versa. The documents came from the McCord Museum, the National Archives of Québec with the majority from the Archives of the City of Montréal.¹⁷⁶ For this research, Marsan was sent an official invitation from COJO granting

¹⁷³Melvin Charney, "Corridart on Sherbrooke Street, Montreal July 7th to 31st, 1976," *CORRIDART dans la rue Sherbrooke* (road map/pamphlet).

¹⁷⁴Charney, interview.

¹⁷⁵Jean-Claude Marsan, "CORRIDART: a-t-on voulu tuer la mémoire?" *Le Devoir*, 21 août 1976, 20. Marsan writes that they opted for a "forme de journalisme" which would permit the public to relive events on the sites where they original occurred.

¹⁷⁶Ibid. The panels mounted in front of the Séminaire dealt with the principal phases of the evolution of this institution from Fort des Messieurs to the struggle with Espaces Verts. At Parc Lafontaine, the images were of sporting events. On the viaduc in the East, the panels related the evolution of transportation. Documents pertaining to the demolition of the Van Horne mansion and the conservation of the Château Dufresne were also presented. Reference is also made to the events of the Saint-Jean parade of 1968 and of "McGill Français."

him \$11,000 to complete the task.¹⁷⁷

Marsan described the project as an illustration of the historic and morphological evolution of Sherbrooke Street through the use of judiciously placed descriptive/interpretive panels.¹⁷⁸ In the initial phase, eighty panels were proposed, fifteen in zone A (Atwater to Jeanne-Mance Streets), fifty-five in zone B (Jeanne-Mance to Papineau Streets) and ten in zone C (Papineau Street to the Olympic Park). A month and a half after receiving his invitation, Marsan requested more money for the project.¹⁷⁹ In his request, Marsan states that Charney, as originator of the project, had asked him to take charge of the research for *Mémoire de la rue*. Marsan explained that Charney had amended his initial concept since realizing that this project would be a major segment of the *Corridart* exhibition, and had increased the number of panels from eighty to one hundred and fifty-five.¹⁸⁰ This increase was also based on the fact that a less expensive method for

¹⁷⁷ANQ, E 46-1-34, CORR-15 Jean-Claude Marsan, jury note, 24 mars 1976. This project was Charney's conception. He had selected Marsan to execute the research as he had recently published a book about Montréal, and Charney felt he was most qualified for the task.

¹⁷⁸Ibid., La Rue Sherbrooke: Corridart. When interviewed, Lamy stated his view that this was a very clever project as "the scaffolding works as a facade showing what Sherbrooke Street as a facade was covering behind."

¹⁷⁹Ibid., Marsan to Ménard, 31 mai 1976.

¹⁸⁰Ibid.

installation was made available.¹⁸¹

Charney's intention was "to create the museum context": "the presence of the street was drawn forward ... because a street has its own history" - to situate the visual art into the urban fabric.¹⁸² To ensure that this presence was obvious, Charney added an element which was guaranteed to attract the attention of passers-by: bright red-orange hands which pointed out the elements in question, including architectural features of interest (plate 1-3), public sculpture and structures and spaces which pertained to the documentation on display (including museums, churches, galleries, squares, the Ecole des Beaux-Arts, the Canadian Club and the Mount Royal Club).¹⁸³ An example of its use was the hand pointing at David Azrielli's high-rise office building which replaced the Van Horne Mansion, which had been demolished with City approval. In a free road map accompanying the exhibition, Charney described this element as "a didactic hand [that] points to existing evidence, and serves to sketch out for people a guide to the richness of the street." In addition, the green-stripped yellow signs announcing the title of the exhibition, *CORRIDART dans la*

¹⁸¹Charney, interview. Atelier Gingras provided the work at a less expensive price.

¹⁸²Ibid.

¹⁸³ANQ, E 46-1-1, *La Rue Sherbrooke: Corridart, inventaire des lieux*, p. 64, Melvin Charney, octobre 1975. One of these hands is in the collection of the Leonard and Bina Ellen Art Gallery, Concordia University, Montréal.

rue Sherbrooke, were prominently hung on the scaffolding, which was painted yellow.¹⁸⁴ The graphic design was conceived and created by Charney in collaboration with John Honeyman.¹⁸⁵

After all the other visual art projects had been designated, Charney's own piece, *Les maisons de la rue Sherbrooke* (plate 6-1), installed on the corner of St-Urbain and Sherbrooke Streets, was added at his suggestion.¹⁸⁶ There is some uncertainty as to when the decision was taken to add Charney's piece. His reason for creating this work was to fill the "big gaping hole" across the street from another project (*Kiosque à broue*), and this to prevent it from looking lost.¹⁸⁷ There has been some suggestion, however, that Charney had intended to create this project from early on in the exhibition's development. A budget, written May 19 1976, suggests that the UQAM parking lot at the corner of St-Urbain and Sherbrooke Streets, the installation site of the *Kiosque à broue*, was the intended

¹⁸⁴Melvin Charney, "CORRIDART Melvin Charney on Art as Urban Activism in Canada," *Architectural Design* 7-8 (1977): 546. These colours were apparently "borrowed from municipal departments, such as city parks, whose budgets had been illegally channelled into Olympic spending."

¹⁸⁵Melvin Charney, "Corridart in Sherbrooke Street, Montreal July 7th to 31st, 1976," *CORRIDART dans la rue Sherbrooke* (road map).

¹⁸⁶Lamy, interview. Lamy said that he had openly disapproved of Charney creating a work, citing the conflict of interest to both Charney and Yvon DesRochers, as Charney was the organizer of the exhibition and had been a jury member. Lamy added that he nonetheless felt *Les maisons de la rue Sherbrooke* was an excellent piece.

¹⁸⁷Charney, interview.

site for *Les maisons de la rue Sherbrooke*.¹⁸⁸

According to Charney, *Les maisons de la rue Sherbrooke* was completed within three weeks and was installed on the south-west corner of St-Urbain and Sherbrooke Streets.¹⁸⁹

To assist him, Charney enlisted the aid of Gilles Dessureault, a student of the Faculté d'aménagement, École d'architecture de l'Université de Montréal.¹⁹⁰

Dessureault had been involved early on, as he had assisted Charney with the drawings of Sherbrooke Street which had been created from city plans used for the *Inventaire des lieux*.¹⁹¹

With regard to *Les maisons de la rue Sherbrooke*, Dessureault had done the drawings under Charney's supervision for the facade - a mirror reproduction of two Victorian graystone townhouses situated across from the installation site (plate 6-2): "vacant ... land which was cleared of terrace housing in the early 1960's by the provincial and municipal governments for some institutional project long forgotten."¹⁹² The full-scale facade was

¹⁸⁸ANQ, E-46-1-34, CORR-26 Gilles Dessureault, Budget: Projet - *Les maisons de la rue Sherbrooke*, by Gilles Dessureault, 19 mai 1976.

¹⁸⁹Ibid.

¹⁹⁰Gilles Dessureault, interview by the author, tape recording, Montréal, 11 October 1995. He had taken several of Charney's courses and had worked for him prior to *Corridart*.

¹⁹¹Ibid. Dessureault retraced the section of Sherbrooke Street in question and made corrections to the city plans, because they were old and out of date (corrections were made specifically on those sites chosen by the artists).

¹⁹²Melvin Charney, "Melvin Charney: Other Monuments, four works 1970-1976," *Vanguard* 6, no. 2 (March 1977): 8.

reconstructed in detail using ply-wood which was supported from behind with scaffolding.¹⁹³ Due to the scaffolding support, this piece "had the feeling both of a ruin and a building under construction."¹⁹⁴

Charney received \$5,000 for his *Inventaire des lieux*, \$26,550 for his involvement in the design, planning (aménagement) and installation of the exhibition, and another \$35,830 for *Les maisons de la rue Sherbrooke*.¹⁹⁵ Dessureault was given a subsidy of \$1,500 from COJO for his work on *Les maisons de la rue Sherbrooke*.¹⁹⁶ This amount was submitted in Dessureault's budget which listed "honoraires" for the preparation of the plans, surveillance of production, and a survey (relevé) of the installation site, a vacant lot.¹⁹⁷

¹⁹³Charney, interview. Building inspectors had investigated the site. Due to the relative danger involved in the construction of this project an engineer had been consulted.

¹⁹⁴Mary Jane Jacob, *Melvin Charney Recent Constructions and works on paper* (New York: 49th Parallel; Centre for Contemporary Canadian Art, 1982).

¹⁹⁵ANQ, E 46-1-5 Chrono du Corridart, COJO '76 Réquisition - matériel/service, 30 janvier 1976. In *Informations en ce qui a trait au démantèlement du CORRIDART*, prepared by L. Lamy and P. Gagnon, septembre 10, 1976, it is written that the artists who created *Les maisons de la rue Sherbrooke* received a subsidy of \$37,330. Since Dessureault's contract indicates that he received \$1,500, it can be assumed that the rest went to Charney.

¹⁹⁶Ibid., E 46-1-34, CORR-26 Gilles Dessureault, DesRochers to Dessureault, 12 mai 1976.

¹⁹⁷Ibid., contract. The fact that the project was intended for the UQAM parking lot which is on the north-west corner, may explain why René Viau and Serge Gagnon, two of the creators of *Kiosque à broue*, were told to select a new site initially, as it is the same site as they had proposed.

D. Animation - Performances and Activities

The concept of including performances had been part of the basic structure of the exhibition as defined in Charney's *Inventaire des lieux*. In his report, potential sites for stages had been indicated. The exhibition (as it was installed) included two stages, one within the *Kiosque à broue* and the other on St-Christophe Street. Other performances were also held in conjunction with the exhibition, including chamber music concerts, poetry recitals (at Théâtre de Verdure du Parc Lafontaine), and shows put on by clowns and magicians.¹⁹⁸ While these activities and performances, held at Parc Lafontaine and Carré St-Louis added festivity and animated the *Corridart* site, they were not as integrated into the exhibition as were those held at the *Kiosque* or the *Théâtre sur la rue St-Christophe*, both of which are listed on the *CORRIDART dans la rue Sherbrooke* road map.

Kiosque à broue (plate 7-2) had been selected in the

¹⁹⁸ANQ, E 46-1-34, CORR-22 *L'Enfant Fort*, proposal, 1 juin 1976. One group of performers, *L'Enfant Fort*, stand out as they submitted a proposal to the *Concours Corridart*. This group of approximately thirty performers, comprised of comedians, musicians, and other such entertainers, proposed ten outings by their group. These outings would take place within limits of the *Corridart* exhibition. Each excursion would last one hour and would commence on specified days throughout the month of July at seven o'clock in the evening. Self described as unifying two elements of their (Québécois?) culture: "la fête populaire et la musique". "Nous essayons de réinventer des costumes, des maquillages, des personnages, et des jeux. Faire place ainsi à l'expression théâtrale dans la fanfare, comme dans ces fêtes naïves, où, musique, danse, costumes, maquillages et jeux font partis intégrante de la fête." The proposed happenings appealed to the *Corridart* jury, and Ménard, who, in a letter to Desrochers, dated June 9 1976, described the activities of *L'Enfant Fort* as "très coloré, susceptible d'attirer l'attention du public sur le *Corridart*!" This endorsement ensured the \$6,000 subsidy the group had requested.

competition "sous réserve". An entry form for the project was submitted by René Viau and Serge Gagnon.¹⁹⁹ Viau and Gagnon received recognition for this project, though Bruno Caroit and Louis L'Abbé appear to have played an equal role in its initiation and creation.²⁰⁰ Viau and Gagnon described this project as an "aménagement" on the site of the parking lot adjacent to 3450 St-Urbain, owned by the Université du Québec à Montréal (UQAM), on the north-west corner of St-Urbain and Sherbrooke Streets.²⁰¹ They proposed a "tent" with a seating capacity of approximately two hundred people, in which performances would be presented, and refreshments would be available through a self-service system (plate 7-1).²⁰² The structure would be a combination of metal scaffolding-type tubes, vinyl laminated nylon fabric, and nylon cables.²⁰³ The suggested site was essential, as one aim of this project was to stimulate interest in the exhibition *UQAM 76* held at the Galerie UQAM in the adjacent Pavillon Art II building.

Viau and Gagnon state in a letter to UQAM that the

¹⁹⁹Ibid., CORR-14 René Viau and Serge Gagnon, entry form, 12 décembre 1975.

²⁰⁰Ibid., Viau and Gagnon to UQAM. In addition to being mentioned in this letter, all four individuals are listed in the final expense report as receiving equal sums for the conception and execution of the project. Only Viau, Gagnon and Caroit are listed as the artists of the *Kiosque à broue* in the *CORRIDART dans la rue Sherbrooke* road map.

²⁰¹Ibid., entry form.

²⁰²Ibid., proposal.

²⁰³Ibid., proposal.

Kiosque à broue was developed by a production group from UQAM's Design Department and in collaboration with Luc Monette, Director of the Galerie UQAM.²⁰⁴ The entry form sent to the *Corridart* jury had indicated Viau's and Gagnon's association with UQAM's Design Department, but did not include the names of the others involved.²⁰⁵ Monette's involvement clarified the desire expressed in the proposal to emphasize the Galerie UQAM.

After the jury accepted the proposal, steps were taken to obtain the necessary (alcohol and construction) permits and determine the sanitary and security conditions acceptable to the City.²⁰⁶ Requirements were more relaxed because the *Kiosque* did not fall under the City's definition of a café-terrace, partly as a result of its self-serve nature.

The cost of this project was initially estimated at \$10,000; however, a revised budget compiled four months after the submission of the entry form stated the need for an additional \$7,000,²⁰⁷ which was eventually awarded from

²⁰⁴Ibid., Viau and Gagnon to UQAM, 23 mars 1976. Official permission was requested from UQAM for the use of the land. A contract was signed June 8, 1976, between Viau and Gagnon and UQAM. Caroit did not remember Luc Monette participating directly in the project, but thought that his role was probably as a consultant. Bruno Caroit, interview with the author, tape recording, Montréal, 11 October 1995.

²⁰⁵Ibid., entry form.

²⁰⁶Ibid., report by Mr. Roux, 2 mars 1976. Roux, an architect, was placed in charge of obtaining the necessary city construction permits.

²⁰⁷Ibid., budget révisé, 6 avril 1976. This budget is signed by Viau, Gagnon, Caroit and L'abbé.

COJO.²⁰⁸ Discussions between Ménard, Charney and the creators of this project led to a proposed change of site for the *Kiosque*, for unspecified reasons.²⁰⁹ This suggestion was not well received by the group but eventually Ménard and Charney acquiesced and the *Kiosque* was installed on the original site.

The intention of this project, aside from that of drawing attention to the UQAM exhibition, was to have "une espèce de halte dans le *Corridart*;" a place where people could stop, be entertained and rest (plate 7-3).²¹⁰ The performance schedule included the Association des Indiens du Québec, Chorale de Bersimis, Frères Brosse, and Les Enfants du Paradis.²¹¹

As opposed to the slightly enclosed stage of the *Kiosque à broue*, the stage on St-Christophe Street (*Théâtre sur la rue St-Christophe*) was completely open, with only the buildings and the street as a backdrop (plate 16-2). The stage, located at the end of this cul-de-sac, and the adjoining seating was clearly denoted as part of the *Corridart* exhibition by the yellow and green striped plywood

²⁰⁸Ibid., DesRochers to Viau and Gagnon, 12 avril 1976. There was a dispute over an additional \$250 which Viau and Gagnon stated were costs incurred for the *Corridart* vernissage. Ménard refused to accept this additional cost citing the fact that the vernissage was not held at the *Kiosque à broue*, as initially planned, but at the Galerie UQAM (letter, to Viau from Ménard, 27 août 1976).

²⁰⁹Ibid., notes.

²¹⁰Caroit, interview.

²¹¹"Arts et culture aujourd'hui," *Le Jour*, 16 juillet 1976.

"theatre curtains" mounted at the opening of the street (plate 16-1). Performances at *Théâtre sur la rue St-Christophe* included some by performers who had also performed at the *Kiosque*, as well as *L'Aubergine de la Macédoine*, the *Conseil canadien des Arts populaires*, *Bardston et McClure*, *Chatouille*, and *Chocolat et Bezom*.²¹²

In addition to the projects installed along the *Corridart* route and the performances played out in this area, activities and exhibitions were held within the framework of *Corridart* at other sites. The *Média Gallery* solicited an "appui financier" from COJO for special activities they intended to hold during the Olympics.²¹³ These activities included eight concerts of new music, to be held within the gallery as well as outdoors; a musical environment of approximately five days created by Raymond Garvais, who would use thirteen turntables each playing different ethnic music; and screenings of Canadian and foreign experimental films. The series of concerts, scheduled for the month of July, was intended to give *Média Gallery* an air of festivity during the Olympics, the benefits of which would be felt by the gallery during and after the fact. The estimated cost for all of these activities was \$7,250: \$2,800 for the concerts, \$970 for the

²¹²Ibid.

²¹³ANQ, E 46-1-34, CORR-25 *Média*, Lucette Bouchard and Denis Racine, co-Directors of *Média Gallery*, to Ménard.

musical environment, \$2,550 for three-weeks of cinema, and an additional \$930 for the "mise en place."²¹⁴ Média was awarded the requested sum for the various activities "dans le cadre du projet Corridart."²¹⁵

Média was not the only gallery to be involved, as the Véhicule Art exhibition *Directions Montréal 1972-1976* was also listed among the projects in the *Corridart* road map. The President of Véhicule Art, Patrick Darby, and the Secretary, Guy Lavoie, were invited to submit a proposal by the *Corridart* organizers.²¹⁶ Véhicule was awarded 18,995 for the presentation of its proposed exhibition of sixteen invited artists, organized by Gilles Gheerbrant with assistance from Pierre Boogaerts, to be held from July 1-31:²¹⁷

L'Exposition n'a pas la prétention de dresser un panorama de tout ce qui s'est passé dans le domaine des arts à Montréal de 1972-1976 mais de montrer à travers des oeuvres importantes des directions intéressantes ou exemplaires prises par des artistes Montréalais qu'ils soient liés ou pas

²¹⁴Ibid.

²¹⁵Ibid., DesRochers to Bouchard and Racine, 10 juin 1976.

²¹⁶Ibid., CORR-24 Véhicule, memo to DesRochers from Ménard, 2 juin 1976.

²¹⁷Ibid., proposal, 26 mai 1976; DesRochers to Patrick Darby and Guy Lavoie of Véhicule Art Inc., 2 juin 1976. The sixteen invited artists were: Allan Bealy, Pierre Boogaerts, Charles Gagnon, Betty Goodwin, John Heward, Miljenko Horvat, Christian Knudsen, Suzy Lake, Claude Mongrain, Jacques Palumbo, Leopold Plotek, Roland Poulin, Roger Vilder, Henry Saxe, Hans Van Hoek, Irene Whittome. Artists participating in *CORRIDART* dans la rue Sherbrooke were not allowed to be presented in the exhibition at Véhicule, though Roland Poulin was a member of the *Corridart* jury, and had a work in the Véhicule exhibition.

à Véhicule.²¹⁸

In addition to the exhibition, each artist was to create an original "poster," 20" X 26", in silkscreen or offset, for this occasion.²¹⁹ These would be placed along the *Corridart* exhibition route and in other public places. Although the cost of the exhibition and production of the posters had been estimated at \$18,995, the final production costs were \$19,016.²²⁰

In April and May, before all the *Corridart* projects had been selected and defined for the exhibition, plans were already underway for the vernissage on July 1 1976.²²¹ Initially the vernissage was to be held in the streets. However, this was modified by the Coordinator, André Ménard, as he and the other organizers felt that a "rolling vernissage" would provide security difficulties.²²² Also, because the exhibition was provincial rather than pan-Canadian in character, it was thought that a lower profile would be more appropriate in the context of the Arts and

²¹⁸Ibid.

²¹⁹Véhicule did not print these posters due to the fact that the quality required was too professional for their presses. Véhicule did, however, help Gilles Gheerbrant arrange the printing and distributed the posters.

²²⁰ANQ, E 46-1-34, CORR-24, final financial report.

²²¹This was later changed to July 7, 1976.

²²²ANQ, E 46-1-34, CORR-14, DesRochers to Viau and Gagnon, 12 avril 1976. After the initial plan of a vernissage in the street was discarded, it was decided that the *Kiosque à broue* would be the ideal location for a small reception. In the end however, the director of the UQAM Gallery, Luc Monette, offered the use of the gallery for the vernissage.

Culture Program.²²³ The end result was a vernissage held at the UQAM Art Gallery on Sherbrooke Street, at which time many of the Corridart artists met for the first time, though certainly not the last.

²²³Ibid., Concours Corridart, memo to DesRochers from Ménard, 5 mai 1976.

CHAPTER 3

CONTEXTUALIZATION AND INTERPRETATION

A. Initial Concept vs Final Product

Corridart's initial concept, as proposed by Fernande Saint-Martin, involved displaying colourful works of art in the street to create a "fête de l'art." This would no doubt have been accomplished by multicoloured works such as Goring's *Street Spectrum 76* (plate 4); Montpetit's *Sculptures en série* (plates 11-1, 11-2); Thibaudeau's (plates 22-1, 22-2), Gascon's (plate 13) and Noël's (plate 14) banners; the kites (plate 20); Cozic's *Cross-Country* (plate 19); Haslam's *Teletron* (plate 9-2); *Kiosque à broue* (plate 7-2); *Théâtre sur la rue St-Christophe* (plates 16-1, 16-2); as well as the signage of *Corridart* (plate 1-1). However, the initial concept quickly grew to include a more complex theme with greater ambitions: the street's role in the history and society of Montréal. Through its narrative display of archival photographs and texts, Melvin Charney's *Mémoire de la rue* (plate 1-2) succeeded equally in presenting moments of the shared past of Sherbrooke Street and Montréal itself, and in commenting on its ramifications for the present. This project was supported by four artworks which dealt with similar themes: Charney's *Les*

maisons de la rue Sherbrooke (plates 6-1, 6-2), Cramer's *Une rue montréalaise* (plate 12), McKenna's *Rues-miroirs* (plate 10), and Sullivan's *Hommage aux maisons où naissent les légendes* (plates 3-1, 3-3, 3-4, 3-5, 3-6). Four works were intended or could be interpreted as presenting social commentary: Danyelle Morin's burnt banners (plate 8-1, 8-2), Archigrok's *Pine Forest* (plate 15-1), Séguin's *Intervention* (plate 5-2), and Ayot's *La croix du Mont-Royal sur la rue Sherbrooke* (plate 2-1).

Thus, the initial goals of the organizers were realized in *Corridart*. The notion of festivity which had been the nucleus of the exhibition concept was manifest in the simple act of having an art exhibition in the street; while *Mémoire de la rue* and eight of the visual art projects supported the sociological aspects of the exhibition. That *Corridart* should be so cohesive is remarkable when one considers the many individuals who contributed to the formation of the exhibition, as well as the complications created by the City's regulations regarding street activities. Charney's role as organizer no doubt was essential to its success.

Despite the many levels of COJO overseeing *Corridart*, and the relative freedom given to the artists in the creation and installation of their work, Charney managed to retain control of the direction of the exhibition. The reason could be that Charney viewed *Corridart* as a project of his creation rather than an exhibition to be organized.

This analysis is supported by the fact that *Corridart*, according to Charney, was the product of his aims and interests as they had developed over time. This opinion was shared in an anonymous article of 1977 which stated that *Corridart* was one of four pieces which "present a coherent cycle in the development of Charney's work."¹ The reviewer cited Charney's *Memo Series*, of 1970, as the beginning of this cycle:

Memo Series ... drew on the evidence of metaphors in the representation of built form, including some derived from the news media, to compose a museum, had evolved by 1976 into *Corridart*, a museum which created metaphors by building them into the public domain. And because of the circumstances of the work these buildings then appeared in the news media as events in their own right....

Based on Charney's statements, two concerns lay at the roots of this development. First, since 1969, he had been exploring the notion of "opening things up out of the museum into a larger ... context outside the museum."² The other relevant area of his ongoing investigations was "the whole idea of city spectacle":

So after *Montréal plus ou moins* and the *Corps musée populaire du Québec* it was a natural; because *Montréal plus ou moins* was the fall of '72, the *musée populaire* was two years later and then *Corridart* was two years later, so it was right in line with creating alternates to the

¹"Other Monuments 1970-76," *Events list 7* (June 1977).

²Charney, interview.

museum structure....³

If *Corridart* is to be viewed as Charney's project, it can be assumed that the placement of each piece was orchestrated by Charney to fulfill his vision. Therefore, an examination of the installation of the exhibition is in order. As was discussed in the last chapter there were difficulties in the site selection for several projects, and Charney did not have exclusive reign over the installation of the visual art projects. For this reason, there may be extenuating circumstances concerning the location of some projects. As well, because of the large scale of many of the works, the planning of their arrangement could have none of the flexibility that would occur in the installation process of gallery or museum exhibitions. One must also take into account the fact that Charney never indicated, nor did any member of COJO, that there was an overall scheme in the installation design of this exhibition. Therefore what follows is not taken from archival documents or interviews but is based on an analysis of the visual characteristics of the projects, in relation to their site and each other.⁴

Although there might not have been a preconceived installation pattern for *Corridart*, certain aesthetic

³Ibid. *Le Corps Musée Populaire du Québec* was an idea that he and Normand Thériault had proposed to the provincial government two years prior to the *Corridart* project. The idea was to "use the old railway lines to go to every middle sized town" with what "would be like a travelling circus but would be a travelling art museum."

⁴This analysis was done in collaboration with Prof. Sandra Paikowsky of Concordia University.

decisions had to be made concerning the positioning of each piece. Thus their final siting was not random.

Many of the works could be defined as installation art and/or conceptual art, which, as is well known, were the dominant tendencies of "progressive" art in Montréal in the 70s.⁵ While each project could be termed an installation, the same term could be used to describe the exhibition as a whole. In the initial stages of the exhibition's development, artists were invited to select the intended site for their projects, suggesting a type of site-specific art. However, as a result of the above-mentioned adjustments made to the proposed locations, the works cannot be accurately termed "site-specific."

Although the parameters of *Corridart* were defined by Atwater Street and the Olympic Stadium, all but a few visual art projects were located within the zone between Jeanne-Mance and Papineau Streets. Only Ayot's *La croix du Mont-Royal*, Thibaudeau's banners (plates 22-1, 22-2) and several of Sullivan's display cases of *Légendes des artistes* were located outside of this area, as were parts of *Mémoire de la rue*. Within the core zone of the exhibition were two principal sections of concentration, the first defined by Jeanne-Mance and St-Dominique Streets, and the second by Berri and Parc Lafontaine Streets.

⁵It is not within the parameters of this thesis to analyze the *Corridart* projects in the larger context of Montréal or Québec art of this period.

The Corridart visual art projects formed a loose rhythmic pattern of formal elements of contrast. Within the basic layout was a play of alternating oppositions: vertical-horizontal, large-small, open-closed, and "public-private." In terms of visual direction, the exhibition began with the horizontality of *La croix du Mont-Royal*, which was repeated in Séguin's *Intervention*. This was followed by the opposing verticality of Charney's *Les maisons de la rue Sherbrooke* and the horizontality of *Kiosque à broue*. The pattern of alternating verticals and horizontals was repeated throughout the rest of exhibition: *Sculptures en série* (vertical), *Une rue montréalaise* (horizontal), *Pine Forest* (vertical), *Théâtre sur la rue St-Christophe* (horizontal), *Torii* (vertical), *Stone Maze* (horizontal), *Cross Country* (vertical), and *Suspension Two* (horizontal).

The opposition of scale, seen throughout the exhibition, also relates to the notion of intimate versus public. The small scale of works such as *Légendes des artistes*, Haslam's *Teletron*, and Cramer's *Une rue montréalaise* lent a certain intimacy to each. The notion of the intimate and the public was also brought about by the spaces within which the works were situated. This can be inferred with the closed spaces of *Théâtre sur la rue St-Christophe* and Archigrok's *Pine Forest*; in contrast, large works such as *La croix du Mont-Royal*, *Les maisons sur la rue*

Sherbrooke, Rues-miroirs, and Suspension Two (plate 21), emphasized the "public" domain.

With regard to the specifics of a thematic interpretation of the works' relation to their site, a west-to-east reading of the exhibition begins with *La croix du Mont-Royal* (plate 2-1) which was located on the McGill University campus. The placement of the work on this site no doubt related to two key factors: the project's large space requirement (limiting site possibilities) and the fact that this was the only location that offered an unobstructed view of Mount Royal. Such a factor is appropriate as Mount Royal is the location of the original cross, of which the *Corridart* version was a half-scale replica.

One of the display cases of *Légendes des artistes* followed, the contents of which related to the *Asociacion Española* (plate 3-3) located at Sherbrooke and Aylmer Streets. Each case was dependent on a precise physical location based on the contents of the display and was placed within reasonable proximity to the subject in question. The display dealing with *Galerie l'Actuelle* (plate 3-4, south-west corner of Jeanne-Mance and Sherbrooke Streets) related to the site of this, the first Montréal gallery dedicated to non-objective art. The location of the cases featuring the *Automatistes* (plate 3-5, north-west corner of St-Urbain and Sherbrooke Streets), and that of Claude and Pierre Gauvreau (plate 3-6, north-east corner of St-Urbain Street and

Sherbrooke Streets) denoted the location of early Automatiste exhibitions and activities, (and the location of the Gauvreau family house).

Intervention (plate 5-2) followed on the east side of the former CEGEP du Vieux-Montréal, within the front courtyard, beside which was *Les maisons de la rue Sherbrooke*. The vacant lot situated on the south side of Sherbrooke Street to the west of St-Urbain, on which *Les maisons* (plate 6-2) stood, was a significant site. The terrace housing which occupied this space was demolished in the 1960s to make way for a government project that never materialized.⁶ In a sense, these projects, placed in proximity to one another, were constructions which symbolically replaced structures which once occupied the site; this is most evident in *Les maisons de la rue Sherbrooke*. *Intervention* (plate 5-1), two rectangular constructions of cardboard boxes, used as building blocks, visually paralleled the two graystone facades of Charney's piece. Conceptually, it also reiterated the thematic concerns inherent in *Les maisons*. *Intervention* dealt with the issue of consumerism which places a greater value on the container than what it contains, and by extension, the waste associated with packaging.

Across Sherbrooke Street, directly in front of *Les*

⁶In Montréal, during this period, many buildings were torn down leaving many vacant lots.

maisons de la rue Sherbrooke and in visual counterbalance to it, was the *Kiosque à broue* (plate 7-2). Both were temporary constructions, though the one which offered the appearance of endurance/durability was nothing more than a stage set facade, while the one which resembled a temporary makeshift construction actually functioned as a viable building during the period of *Corridart*.

Morin's banners were installed from Clark Street to St-Dominique Street and therefore marked both the physical and symbolic dividing line of Montréal east and west.⁷ The first banner (plate 8-1), a bright yellow one, was completely intact while each subsequent banner had a larger portion burnt away, until the last banner (plate 8-2), located at St-Dominique Street, was a mere shred of fabric suspended over the street. The "erosion" of the banners may, like other works near the site, refer to the changing condition of the area.

Within the space covered by Morin's banners were *Teletron* and McKenna's *Rues-miroirs*, situated on either side of St-Laurent Street. This district has a history as a settlement area for immigrants, initially from continental Europe and continuing today with newcomers from other continents especially South America. As a result of these waves of immigration, the occurrence and variety of street

⁷St-Laurent Street has long been regarded as the old division of Anglophone and Francophone Montréal.

festivals, banners, processions and other celebrations have been more common in this district than in other parts of the downtown area. This reflects the strong sense of community which had arisen in the area, particularly along St-Laurent Street, which has traditionally belonged to the people. *Teletron* (plate 9-1), situated on the north-west corner of Sherbrooke and St-Laurent Streets, broadcast the sounds and animation of the street. Its two telephone booths, modern representations of communication, signalled the social activities of the street. This motif was also reflected in *Rues-miroirs'* creation of a mirror image of the buildings along the south-side of Sherbrooke Street directly opposite, populated by a variety of individuals (plate 10). The installation site, a parking lot on the north-east corner of Sherbrooke Street, was significant for two reasons. First, this particular section of Sherbrooke Street contains a mixture of architectural styles and structures from the late nineteenth century to the early twentieth century: residential and retail space, as well as the omnipresent Québec church. Second, by situating the panel in a parking lot, a remnant of the demolitions of the 60s, the houses "restored" the vacant space to a semblance of its past appearance, and in a sense served to rebuild the city, in much the same way as *Les maisons de la rue Sherbrooke*.

An interval of two blocks followed, dividing the exhibition of visual art projects into two clusters. The

second grouping began with Montpetit's *Sculpture en série* (plates 11-1, 11-2), located in the courtyard of the Convent of Les Soeurs du Bon Pasteur. These three architectonic sculptures echoed the geometric shapes of the large graystone building behind it, and their general form was somewhat reminiscent of a church steeple. While the sculptures may have made indirect reference to ecclesiastical architecture, their form recalling the structure of the Convent, their strong colouration was in sharp contrast to the sobriety of the Convent and the other graystone buildings in the vicinity.

Across from *Sculptures en série* was *Une rue montréalaise* (plate 12), a photographic montage of architecturally interesting houses, taken in an area which had seen many such homes destroyed by fire. In this respect it related to Morin's series of banners, which had been systematically burnt. *Une rue montréalaise* also functioned as a reconstruction of the City, but ironically, due to its installation on the small lawn of a building complex, this rebuilding occurred on one of the few tiny green spaces that existed in the city core. This was perhaps a commentary on the City's willingness to destroy green spaces for construction, as was done for the Olympic Complex. There was also a play between this photographic montage and *Rues-miroirs*, which directly preceded *Une rue montréalaise* on the north side of Sherbrooke Street. While the one offered a

rebuilding on a parking lot, the other suggested a new construction on a small and isolated plot of grass.

Although never installed, Gascon's five-part banner (plate 13) was to be suspended on Sherbrooke Street, directly to the west of St-Denis Street.⁸ This 150' banner would have formed a zigzag pattern that would have visually drawn the north and south sides of Sherbrooke Street together at one of its major multi-laned intersections, a vast empty space bordered by anonymous buildings. Noël's banners, *FFF* (plate 14), also functioned to unite the two sides of the street beginning at another major intersection, Berri and Sherbrooke Streets, and extending to St-André Street.

Within the expanse covered by *FFF* were two intimate spaces which contrasted with the large open spaces of the St-Denis Street and Berri Street intersections. The first was created by the recessed placement of *Pine Forest* (plate 15-1) on a vacant lot. This piece was the polar opposite of *Une rue montréalaise* in that one was the construction of buildings within nature while the other created nature on a vacant lot. But *Pine Forest*, with its barbed wire and radiation warning sign, alluded to the inevitable pollution of nature within an urban centre.⁹

⁸See Chapter 2, p. 69.

⁹This is best exemplified in Montréal by the St-Laurent River which is completely polluted and is hazardous to the lifeforms it contains.

The second intimate space was created by the closure of St-Christophe Street for *Théâtre sur la rue St-Christophe* (plate 16-1). As the street is narrow, the installation of a stage and seating easily filled the small space (plate 16-2). This performance area was rendered even more intimate by the plywood "theatre curtains" across the sidewalks at the entrance, thereby further isolating the space from the activity of Sherbrooke Street.

Towards Parc Lafontaine, beginning with *Pine Forest* between Berri and St-Hubert Streets, the use of natural materials in the visual art projects gave the works a particular identity, as though in an attempt to insert nature back into the city. This section of Sherbrooke Street opened with Reusch's *Torii* (plate 17), installed just before Parc Lafontaine Street. The gateways divided the *Corridart* projects between those that emphasized the urban condition and those that concentrated on the natural environment. It also recalled the function of St-Laurent Street as a "gateway" to Montréal for generations of immigrants. *Torii* gave the impression of a Japanese garden in its simplicity of form and materials. Its placement on urban concrete was a substitute for the stones and rocks typical of this style of garden. The soothing effect associated with Japanese gardens stems from the sparseness of materials and simplicity of line and form. While these same elements can be found in modern buildings, for the most

part such architecture lacks the spiritual content found in Japanese gardens.

The missing stones of *Torii's* "Japanese garden" could be found in the next piece on the exhibition route, *Vazan's Stone Maze* (plate 18). The mystic content of *Stone Maze* and its concern for ritual also evoked the spirit of *Torii*. The boulders which composed this project may also have represented the rocks which were cleared away to create *Parc Lafontaine*, on the border of which this work was located, thus again evoking the dialogue between the natural and the man-made.

Cozic's Cross Country (plate 19) took advantage of one of the few strips of trees which lined *Sherbrooke Street* in its wrapping of coloured bands around the trees on the edge of *Parc Lafontaine*. Although not *Cozic's* intention, the numbers on each band called to mind the fact that the (few) trees in *Montréal* are numbered by the City administration.

A connection can be draw, between the last few projects, thus tying them together. *Torii* demonstrated the control of nature through the use of manipulated wood, in the construction of the gateways. *Stone Maze* continued this theme in the precise, "unnatural" arrangement of its boulders. *Cross Country* manipulated nature through the intervention of cloth around the trees and brought it "under control" by assigning a number to each natural element. *Dutkewych's Suspension Two* (plate 21), located in *Parc*

Lafontaine, continued the theme of nature controlled in its arrangement of wood poles and suspended boulders.

Suspension Two also related back to the architectonic element in *Torii*, and visually repeated the shape of the gateways with the metal frame supporting the natural elements. It was also symbolic of Parc Lafontaine's location within an urban setting as the piece presented nature framed by steel, an element of urbanization. The location of these projects in or near Parc Lafontaine could also be read as a reference to the artifice of a city park, formed by the control and rearrangement of nature.

Thibaudeau's kites (plate 20) were expected to precede *Suspension Two* as it was anticipated that they would be flown from the roof of the Bibliothèque nationale du Québec.

This would have been the only element drawing the spectator's attention skyward, a direction the city dweller often overlooks. Another of Thibaudeau's projects, his banners (plates 22-1, 22-2), were installed near Sheppard Street outside of the central zone of the *Corridart* visual art projects. This was perhaps intended to brighten this section of neutral buildings, and to extend the festive air further eastward along Sherbrooke Street.

As the last project within the main section of the exhibition, *Suspension Two* related back to the first work of visual art in the exhibition, *La croix du Mont-Royal* (plate 2-1). Both had a sense of permanence, as a result of their

size, installation, and the use of steel in their construction. As well, *Suspension Two* visually repeated the diagonal movement initially seen (if travelling west to east) in *La croix du Mont-Royal*.

All of the visual art projects were unified by the painted curb, Goring's *Street Spectrum 76* (plate 4), spanning from Jeanne-Mance Street to Papineau Street; by Sullivan's *Légendes des artistes* (plates 3-1, 3-2, 3-3, 3-4, 3-5, 3-6), placed in various locations within and outside the exhibition perimeter; as well as the elements of *Mémoire de la rue* (plate 1-2) installed along the entire exhibition route, between Atwater Street and the Olympic Stadium.

Despite the proposed visual unity of the installation, the press regarded *Corridart* as a fragmented and confused exhibition. Many reviewers felt that within the context described by Charney in the road map and interviews, it was difficult to understand the efficacy of most of the projects except *Mémoire de la rue*.¹⁰ Several newspaper articles expressed the belief that *Corridart* operated on two levels: that of the art projects and *Mémoire de la rue*.¹¹ The display was reviewed in both the Francophone and Anglophone press, with the most extensive coverage appearing in French newspapers. The earliest mention of the pending *Corridart* exhibition appears to have been in *La Presse* in September

¹⁰"Corridart Censuré," *Parachute* 4 (automne 1976): 37.

¹¹*Ibid.*

1975. Here, Claude de Gujse described the organizers' intentions of integrating art into the street, as well as conveying a global image of Québec art in 1976, through the amalgamation of more traditional art with newer trends.¹²

Of the hundreds of newspaper articles written about *Corridart*, approximately thirty were written prior to its removal. For the most part, these articles dealt with the Arts and Culture Program and hence only mention *Corridart* briefly, including information about the intended location for the exhibition. The items written prior to *Corridart's* installation were based on information gleaned from COJO press releases, and for this reason present the concept of the exhibition as projected by COJO and not necessarily as conceived by those most involved in *Corridart*. The fact that much of the information came from the same source is made obvious by the repeated use of the same key phrases. For example, on October 22 1975, in both *Le Devoir* and *Montréal-Matin*, *Corridart* is described as including "bannières, sculptures, murales, affiches et présentations audio-visuelles" and "c'est entre les rues Jeanne-Mance et Papineau que l'activité sera la plus intense." The use of COJO communiqués was not restricted to these articles as it is also evident in post-installation press writings. Several indicated that *Corridart* was an exhibition "conçu en

¹²Claude Gujse, "Les artistes feront aussi partie des jeux," *La Presse*, 13 septembre 1975.

trois éléments" (and listed these elements with the same words), as had been defined in a COJO communiqué written some time after Charney's *Inventaire des lieux* and not necessarily reflective of *Corridart*.¹³ An example of an article written after the official opening of *Corridart*, on July 7, was published in *Le Devoir* on July 10, 1976. Angèle Dagenais provided basic information about the exhibition and identified the double objective of *Corridart*: "redonner à la rue Sherbrooke ses diverses significations et intégrer à la rue-musée des oeuvres d'art créées spécialement pour cette manifestation." As well she listed some of the artists (Ayot, Forcier, Thibaudeau, Noël, Caroit, Gagnon, Viau, Charney, Cozic, and Vazan) and their works, though only *Mémoire de la rue*, and *Les maisons de la rue Sherbrooke* are described in any detail. On the same day, a piece by Gilles Toupin in *La Presse* gave a more thorough description and evaluation of the exhibition. The first half of his article dealt with *Mémoire de la rue* and the history of Sherbrooke Street as presented by Charney in the *CORRIDART dans la rue Sherbrooke* road map. Within the second half, Toupin evaluated the visual art projects, of which he wrote, "... ces oeuvres, dans l'ensemble, ..., ne sont pas des oeuvres dont le propos plastique est vraiment

¹³UQAM Archives, Fonds Laurent Lamy, 97P3/8 Dossier program Arts et Culture pour Jeux Olympique de 1976 et Project Corridart, communiqué.

intéressant."¹⁴ Toupin expressed the opinion that certain projects, specifically the banners hung over Sherbrooke Street, lost all artistic identity and became nothing more than decoration as a result of their aim to blend into the street. He also questioned the communicative effectiveness of the works, as a result of their placement in an urban milieu. He complained of a lack of clarity, referring specifically to Cozic's *Cross Country* and Reusch's *Torii*. Despite this criticism, Toupin believed that *Corridart* would be deemed successful. He attributed its potential success to the ethnographic aspects he found in Cramer's *Une rue montréalaise*; Jean-Claude Marsan, Lucie Ruelland and Pierre Richard's *Mémoire de la rue*; and Sullivan's *Légendes*.

The articles written post-removal expressed mixed opinions on the exhibition's artistic achievement, and thus were similar to those published earlier. However, as was to be expected, more attention was given to the exhibition after its dismantling. *Corridart* became a focus of the larger issue of censorship as well as a symbol of the blight (through the demolition of historic buildings) of Sherbrooke Street and, by extension, the City of Montréal. Within this discussion, there were some remarks on the initial aspirations of the exhibition. On July 14, the day after

¹⁴Gilles Toupin, "CORRIDART: l'histoire d'une rue," *La Presse*, 10 juillet 1976, D22. Toupin was married to Paulette Gagnon, who was Laurent Lamy's assistant and a member of the jury which selected much of the visual art in the exhibition.

the first wave of the dismantling, Andrée Lebel of *La Presse* wrote that the goal of *Corridart* was to revive Sherbrooke Street.¹⁵ This was also mentioned in Terence Moore's *Montreal Star* article, where he added that the intention was to present the character of the street prior to the massive redevelopment occurring over the course of the last twenty-five years.¹⁶ Relatively few reviewers emphasized, or even mentioned, *Corridart's* more light-hearted, festive aspect despite the fact that this seems to have been the primary intention of COJO. On the whole, the *Corridart* exhibition itself was favourably received by both the French and English press, though not wildly so. However, the art critic Henry Lehmann wrote in *The Montreal Star*, that there were some basic elements of *Corridart* which elevated it from a flawed exhibition "to a major statement and a liberating force."¹⁷ He clarified this statement with a quote from Dale McConathy in which he stated that "*Corridart* restored the collective gesture to the street, built back into Sherbrooke the sense of procession and communality." As well, both felt that the show highlighted cultural forms and used them as a starting point for a look into Montreal's

¹⁵Andrée Lebel, "Le Comité exécutif ordonne de démolir toutes les installations de *Corridart*," *La Presse*, 14 juillet 1976, J03.

¹⁶Terence Moore, "Quebec orders city to put *Corridart* back," *The Montreal Star*, 15 July 1976, A3.

¹⁷Henry Lehmann, "L'Affaire *Corridart*," *The Montreal Star*, 6 November 1976, D5.

sociology and psychology.¹⁸ The art critic Georges Bogardi, also in *The Montreal Star*, added that the exhibition had value in its demonstration of "the importance of organic neighbourhoods as vital and nourishing urban environments."¹⁹ Bogardi's favourable perspective on the exhibition was further expressed in his opinion that the Arts and Culture Program was, for the most part, ineffective, with the exception of the *Corridart* exhibition.²⁰

L. Ian MacDonald, a political columnist for *The Gazette*, expressed a less positive view of the exhibition which he believed had been "generally dismissed as disappointing and heavy-handed."²¹ MacDonald cited *Corridart's* removal as the reason for its elevation to the status of political art. Bogardi had presented a similar opinion, when he wrote that the show was "modestly successful but in no way remarkable" prior to its removal.²² Some believed that based purely on artistic merit "there seems little question that in concept and

¹⁸Ibid.

¹⁹Georges Bogardi, "Corridart: The big finger keeps pointing," *The Montreal Star*, 24 July 1976, D3.

²⁰Georges Bogardi, "The year's Big Ten," *The Montreal Star*, 31 December 1976.

²¹L. Ian MacDonald, "Corridart: Montréal loses art but gains another martyr," *The Gazette*, 15 July 1976, 3.

²²Bogardi, "Corridart: The big finger keeps pointing," D3.

design the exhibition was a monumental bore."²³ The exhibition's sociological aspects were also read, by Bogardi and others, as a means of promoting the "Save Montreal" lobby.²⁴

Despite the mixed reviews, none of the critics felt *Corridart's* flaws justified its removal. However, some believed that one element of the exhibition, *Mémoire de la rue*, had instigated the irrational response.²⁵ This piece was perceived by many as showing how Sherbrooke Street had appeared "before it was ruined."²⁶ A natural accompaniment to this belief is that *Mémoire de la rue* was seen by the City administration, as well as others, as a criticism "of the Drapeau administration for allowing developers to demolish old buildings along the street to make way for modern high-rise structures."²⁷ Fernande Saint-Martin voiced her belief that *Mémoire de la Rue* prompted the exhibition's removal, though in her opinion it was the journalistic format, rather than the content, which

²³"Corridart Censorship?" *The Montreal Star*, 15 July 1976, A8.

²⁴Ibid. The "Save Montreal" issue is also mentioned by Georges Bogardi, "Corridart: The big finger keeps pointing," D3

²⁵This project was conceived by Charney, but created by Jean-Claude Marsan with the assistance of Lucie Ruelland and Pierre Richard.

²⁶"City dismantles Corridart project," *The Gazette*, 14 July 1976.

²⁷Don MacPherson, "Quebec stymied in art removal," *The Gazette*, 31 July 1976, 3.

provoked the authorities.²⁸

Bogardi expressed the belief that the exhibition's "tone and content were mild to the point of innocuousness" and that it "shied away from social analysis or criticism."²⁹ But this opinion does not take into account, as Virginia Nixon remarked in *Artmagazine*, the fact that the exhibition "was in public, not inside the seclusion of a museum."³⁰ This is a key element of the exhibition most often overlooked. Perhaps *Corridart's* tone was empowered by its accessible (albeit vulnerable) location in the public sphere.

Georges Bogardi questioned *Corridart's* removal based on the fact that *Montréal Plus ou Moins*, a multidisciplinary exhibition held at the Montreal Museum of Fine Arts and organized by Charney, was not "censored nor destroyed" despite his opinion that it "was similar in content to *Corridart* but its tone was much more political."³¹ Charney believes the reason for this apparent discrepancy is that "when you are working in a museum you're o.k. because

²⁸Gilles Toupin, "Il est interdit d'afficher!" *La Presse*, 24 juillet 1976, C15.

²⁹Georges Bogardi, "Corridart: The big finger keeps pointing," D3.

³⁰Virginia Nixon, "Montreal: the Demise of Corridart," *Artmagazine* 8, no. 29 (October/November 1976): 29.

³¹Georges Bogardi, "Corridart: The big finger keeps pointing," D3. It is interesting to note that *Corridart* participants, Jean-Claude Marsan, Michael Haslam, and William Vazan, also participated in *Montréal Plus ou Moins*. As well, John Honeyman who had a piece in *Montréal Plus ou Moins*, was involved in the graphic design for both exhibitions.

the museum provides a protective framework."³²

B. Exhibitions with a "protective framework"

The Arts and Culture Program developed by COJO had a budget of eight million dollars. This amount was derived from contributions made by the federal government (\$1 million), the Quebec government (\$3.5 million), the other provinces (\$2 million), and from COJO itself (\$1.5 million).³³ The Program was unique in that it was the first time in the history of the Olympic Games that the Arts and Culture Program presented national rather than international interests. It included, among other cultural manifestations, symphony concerts, exhibitions, theatre, cinema festivals, poetry readings and crafts.³⁴ In all, 500 presentations were anticipated within the scope of the festivities. As well, the celebration was not restricted to Montréal, but included events in Kingston, Joliette and Val-
David, the sites of certain Olympic events.

For the purposes of contextualizing *Corridart*, a description of a few of the events which took place in Montréal will be presented here. Of the manifestations to be discussed, five were pan-Canadian while four focused on

³²Charney, interview.

³³Jacques Thériault, "Un programme de \$8 millions du COJO - Un 'corridart' mènera au parc olympique," *Le Devoir*, 22 octobre 1975.

³⁴MAC Médiathèque, *Corridart* dossier, EVE 000386 A, COJO Arts and Culture Program, COJO communiqué de presse, 21 juin 1976, p.1

the art of Québec. As well, the focus of six was multi-disciplinary, while three focused on one medium each. A fair number of the artists who participated in *Corridart* also participated in other official Olympic art exhibitions. Of the nine shows to be discussed, eight *Corridart* artists were represented in at least one each. Although his own work was not presented, Pierre Ayot was instrumental in the development of one exhibition and collaborated in the selection of work.

There were two main art exhibitions, in addition to *Corridart*, organized by COJO. These were both pan-Canadian in character, as opposed to the Québec nature of *Corridart*, and were held at the newly erected Place Bonaventure in Montréal. *Mosaïcart* included 594 works of art representing artists from each of Canada's provinces and territories.³⁵ A curator was selected from each province and territory to choose pieces s/he felt to be representative of the region and designed the layout of their installation.³⁶ Some chose contemporary work while others selected earlier pieces.³⁷ The purpose of having curators from each province and territory, according to Laurent Lamy, was "to

³⁵Ibid., p.1-2. It specifies in this release that Inuit and Indian art will also be represented.

³⁶Lamy, interview.

³⁷MAC Médiathèque, *Corridart* dossier, EVE 000386 A, COJO Arts and Culture Program, COJO Communiqué de presse, p. 1-2. The names of artists selected by each province are mentioned in *Armagazine* 7, no. 28 (Summer 1976): 30.

allow the provinces to be represented by exhibits which show them as they see themselves."³⁸

Yvon DesRochers, Director of the Arts and Culture Program, stated that the object of *Mosaïcart* was to combine the works of artists from all over Canada into a single exhibition, thus accomplishing the difficult task of giving the impression of the state of the visual arts in this country.³⁹ Some problems arose with regard to the site chosen for this exhibition. Originally *Mosaïcart* was scheduled to be installed in the Olympic Stadium itself, on levels 500 and 600, in the space reserved for exhibitions. COJO was not notified until April of 1976 that this area was no longer available for this purpose.⁴⁰ Despite the delays and confusion over its installation venue, the show was generally well received. Angèle Dagenais reported that *Mosaïcart* "a été aménagée de main de maître par le designer André Vilder. En effet, l'aspect visuel de cette exposition ... est des plus réussis."⁴¹

The second pan-Canadian exhibition, entitled *Artisanage*, contained the work of 150 artisans from across the country, though half of these individuals were from

³⁸Elizabeth Schmeizer, "Montreal & COJO Art Events," *Artmagazine* 7, no. 28 (Summer 1976): 30.

³⁹ANQ, E 46-1-1, Document by DesRochers.

⁴⁰Ibid. The arts no longer had a place in the stadium concept.

⁴¹Angèle Dagenais, "Corridart, le musée de la rue-musée," *Le Devoir*, 10 juillet 1976, 18.

Quebec, including *Croix du Mont-Royal* assistant Denis Forcier.⁴² The aim of this exhibition was to demonstrate the importance of arts and crafts among other artistic activities, especially in Québec.⁴³ To this end, COJO assembled craftpeople who represented as many activities as possible and who would discuss their "métier" with the public. The artisans exhibited their objects and demonstrated the methods involved in their creation.⁴⁴ These crafts included sculpture, painting, tapestry, "ceintures flechées,"⁴⁵ ceramics, weaving, goldsmithing, macramé, glassblowing, Native basket-weaving, Inuit ivory work, and leather and metal work.⁴⁶ To preserve the non-commercial nature of the show, COJO imposed the restriction that the artisans were not to sell their creations on site, though they were free to do so elsewhere.⁴⁷

Artisanage was not without its own controversies: it was boycotted by the Association des métiers d'art du Québec

⁴²Claude De Gujse, "Les artistes feront aussi partie des jeux," *La Presse*, 13 septembre 1975. In a report prepared by DesRochers, he writes that there were 142 artisans in the exhibition. Denis Forcier assisted Pierre Ayot in the creation of *Croix du Mont-Royal sur la rue Sherbrooke*.

⁴³ANQ, E 46-1-1, Document by DesRochers. It is unknown whether the intention here was to elevate what is considered "craft" to the status of "high art".

⁴⁴Lamy, interview.

⁴⁵Ibid.

⁴⁶Jean-Pierre Tadros, "Un mois de vagabondage," *Le Jour*, 25 février 1976.

⁴⁷Lamy, interview.

because the Association was not awarded the project for selecting the work from the province of Québec.⁴⁸ As well, the same difficulties as encountered by *Mosaïcart* were experienced regarding the site selection for this exhibition. Finally, however, both *Mosaïcart* and *Artisanage* were installed in Place Bonaventure in downtown Montréal adjoining Windsor Station and ran from July 15 to 31.⁴⁹ The placement of these displays in the same location proved to be beneficial, as the more popular *Artisanage* helped boost attendance to *Mosaïcart*.⁵⁰

Additional pan-Canadian exhibitions were erected by organizations other than COJO. One of these was *Spectrum Canada*, which assembled over 180 contemporary Canadian artworks.⁵¹ This exhibition, and the competition through which the works were selected, were organized by the Royal Canadian Academy and funded by the federal government agency, National Museums of Canada.⁵² *Spectrum Canada* was presented at La Place, Complexe Desjardins from July 5 to 31

⁴⁸Schmeizer, 32.

⁴⁹Tadros. He states in his article states that *Mosaïcart* ran from the 15-31 July, one assumes that *Artisanage* ran during the same time.

⁵⁰ANQ, E 46-1-1, Document by DesRochers. Apparently there were always 4 or 5 times more visitors at *Artisanage* than *Mosaïcart*.

⁵¹Ian Trowell, "Spectrum Canada," *Artmagazine* (Summer 1976): 38. There were approximately 2,000 entries. Québec and Ontario were well represented with 54 and 52 works accepted from each respectively.

⁵²UQAM Archives, Fonds Laurent Lamy, 97P3/8, General Concept for the thirteen exhibitions in Olympique Stadium and four exhibitions in Entrance hall, p. 2, prepared by Laurent Lamy, July 25 1975.

1976.⁵³ The jury for this exhibition was composed of six artists from across Canada and included 52 paintings, 45 sculptures, 34 graphics, 10 photographs, 6 films and videos, 16 textiles, 5 industrial designs and 16 architectural pieces.⁵⁴

Similarly, *Imprint '76* was designed to be a national survey of contemporary Canadian printmaking.⁵⁵ This display was the first exhibition arranged by the newly-formed Print and Drawing Council of Canada, an amalgamation of the Canadian Society of Graphic Art and the Society of Canadian Painter-Etchers and Engravers.⁵⁶ *Imprint '76* was held at the Saidye Bronfman Centre between June 29 and August 8. Of the 76 prints included in this exhibition, 56 were selected by a jury which consisted of three individuals, including Corridart artist Pierre Ayot.⁵⁷ Each province appointed a representative who pre-screened

⁵³Jean Basile, "En juillet, tout Montréal sera transformé en musée," *Le Devoir*, 22 juin 1976, 11.

⁵⁴Trowell, 38. One was Claude Tousignant who had proposed, with Claude Thibaudeau, Guido Molinari and Jacques Hurtubise, to the Corridart jury the creation of several banners and kites, a project which was rejected. Other members of the jury were: sculptor Sorel Etrog, architect Henry Hawthorn, designer Fritz Gottschalk, film maker Colin Low, and Mariette Rousseau-Vermette for textiles.

⁵⁵Maureen Paxton, "Imprint '76," *Artmagazine* (Summer 1976): 77. Every province, except Prince Edward Island, was represented in the show. In addition to the exhibition, 3 symposia on printmaking were held.

⁵⁶The Print and Drawing Council of Canada, *Imprint '76* (Toronto: Art Gallery of Ontario, 1976).

⁵⁷Ibid. The other jurors were Rudolf Bickers of London, Ontario and Lyndal Osborne of Edmonton, Alberta. In addition, Pierre Ayot was the coordinator for Québec.

the work to be submitted to the jury. Two hundred and fifty artists were invited by the representatives to submit works and of these one hundred and sixty-five responded.⁵⁸ Of these, fifty-six were finally selected by the jury and to the resulting selection were added twenty works by advisors and regional coordinators. As had been the case with *Corridart*, the work submitted to the jury was anonymous to avoid biases and permit equal opportunity to all participants.⁵⁹ According to her *Artmagazine* article, Maureen Paxton felt "that most of these artists were working within a traditional context. This is not an avant-garde exhibition but a collection of classically-based rather than experimental approaches."⁶⁰ Pierre Ayot was not the only *Corridart* member involved in *Imprint '76*; of the 20 non-juried prints included, Irene Whittome, who had also participated in *Véhicule's Directions Montréal 1972-1976*, was represented by an untitled work. As well, Denis Forcier's *Toaster* was one of the jury-selected pieces.⁶¹

Both Pierre Ayot and Denis Forcier were also participants in the Québec presentation of printmaking entitled *Gravures contemporaines du Québec 1965-1975*. The

⁵⁸Paxton, 77.

⁵⁹The artists' names were covered.

⁶⁰Paxton, 77.

⁶¹The Print and Drawing Council of Canada, *Imprint '76* (Toronto: Art Gallery of Ontario, 1976).

finest printmakers of Québec, from various workshops of the province, displayed 99 of their prints in this exhibition held in the Théâtre Maisonneuve⁶² in Salle Wilfrid-Pelletier at Place des arts from July 1 to 31.⁶³ Approximately 50 printmakers participated in this presentation of the evolution of printmaking in Quebec from 1965 to 1975.⁶⁴ In addition, a display of 94 photographs was held at the Port-Royal Hall in Place des Arts from July 1 to 31. This exhibition, entitled *Contact*, was organized by two photographers, Gilles Dempsey and André Roussil, who chose what they believed to be the best photographs by Québec photographers.⁶⁵

Trois générations d'art québécois 1940-1950-1960, held at the Musée d'art contemporain, was a retrospective of the most original works produced by Québécois during the course of the three decades preceding the Olympics.⁶⁶ Included in this retrospective were 186 major works of Québec art;⁶⁷ most of which were from private collections, and which were

⁶²"L'art aussi fait ses jeux," *La Presse*, 26 juin 1976, E18.

⁶³Angèle Dagenais, "Le Cojo montre les couleurs de son programme culturel," *Le Devoir*, 24 février 1976, 12.

⁶⁴Basile, "En juillet, tout Montréal sera transformé en musée," 11.

⁶⁵"L'art aussi fait ses jeux," *La Presse*, 26 juin 1976, E18.

⁶⁶UQAM Archives, Fonds Laurent Lamy, 97P3/8 General Concept for the thirteen exhibitions in Olympique Stadium and four exhibitions in Entrance hall, p.2, prepared by Laurent Lamy, July 25 1975.

⁶⁷Dagenais, "Le Cojo montre les couleurs de son programme culturel," 12.

being exhibited for the first time.⁶⁸ The exhibition was well received by the press. Gilles Toupin, of *La Presse*, thought the display "remarquablement présentée," was "captivant et d'une richesse inépuisable," and that it provided Québécois with a fresh and lively perspective of the art of Québec ("un éclairage rafraîchi et vif de notre art").⁶⁹ This show, displayed from July 1 to August 29 was curated by the Director of the Museum, Fernande Saint-Martin. According to Saint-Martin, *Trois générations d'art québécois* was not intended to be a panorama of Québec art from the preceding thirty years, but focused on major tendencies and was designed to show lesser-known works by well-known artists.⁷⁰ These included *Corridart* artists Pierre Ayot, Yvon Cozic, Guy Montpetit, Jean Noël, and Françoise Sullivan.⁷¹

Two other shows which featured Québec art exclusively were held at the Université du Québec à Montréal's Arts buildings. *Estival* was held at Pavillon Arts I and contained 110 works, while the exhibition held at the Pavillon Arts II, entitled *UQAM '76*, included 311 pieces. La Société des artistes professionnels du Québec organized

⁶⁸Schmeizer, 30.

⁶⁹Gilles Toupin, "L'art québécois pris sur le vif," *La Presse*, 3 juillet 1976, 18.

⁷⁰Fernande Saint-Martin, "Introduction," in *Trois générations d'art québécois 1940-50-60* (Montréal: Musée d'art contemporain, 1976), 17.

⁷¹Molinari, Tousignant and Hurtubise were also in this exhibition.

Estival to display the art created by its members.⁷² UQAM '76 presented the recent works of past students of the University. A jury selected works of various media which included sculpture, prints, paintings, and photographs.⁷³ A former student of UQAM, *Corridart* artist Jean-Pierre Séguin, participated in this exhibition.⁷⁴

Both of these exhibitions were located directly along the *Corridart* exhibition route. The *Kiosque à broue* had been conceived and installed beside the UQAM Pavillon Art II building to encourage attendance at these shows. Both *Estival* and UQAM '76 opened on July 5 and despite the fact that they were originally slated to run until July 31, they closed on July 14 as a gesture of solidarity with the artists of *Corridart*.

The exhibition *Olympic Posters/The Artists-Athletes Coalition* was composed of 10 Olympic posters designed by Canadian artists, one of whom - Pierre Ayot - was also involved in *Corridart*.⁷⁵ Other artists included were: Ian Baxter, Jacques Hurtubise, Kenneth Lochhead, Lucy,⁷⁶ Robin McKenzie, Jean McEwen, Guido Molinari, Michael Snow and

⁷²"L'art aussi fait ses jeux," *La Presse*, 26 juin 1976, E 18.

⁷³Ibid.

⁷⁴Jean-Pierre Séguin's *Corridart* piece was *Intervention*.

⁷⁵ANQ, E 46-1-1, Document by DesRochers. Molinari, Tousignant, and Hurtubise were also involved.

⁷⁶Ray Levin, "Olympic Poster Art," *Artmagazine* (Summer/Été 1976): 8. Levin does not provide the family name of Lucy, but refers to her art as being "true to the indigenous Eskimo forms."

Claude Tousignant. Several of the posters were abstract works which "avoid any form of complicated symbolism."⁷⁷ The posters for this show were selected in a competition organized by Bruce Kidd, a former Canadian Olympic runner, and financed by the Canada Council, the Ontario Arts Council and Wintario.⁷⁸ *Olympic Posters* was held at the entrance hall of the Olympic Pool from July 17 to 27. The posters were distributed free of charge to schools and libraries as well as to the athletes and the international press. The aim of the Artists-Athletes Coalition was to "introduce Canadian artists to the world as well as 'to bridge the traditional Canadian gulf between sports and arts'."⁷⁹

The final Arts and Culture Program exhibition to be mentioned here featured an artist who was a participant in *Corridart*. Guy Montpetit had a solo retrospective show between May 27 and July 27, at Salle Wilfrid-Pelletier, Place des Arts.⁸⁰ This display included 23 canvases created within the two years prior to the exhibition.⁸¹

Other art displays were held in Montréal to coincide with the Olympics, outside of those held in conjunction with

⁷⁷Ibid.

⁷⁸Ibid., 9.

⁷⁹Ibid., 8.

⁸⁰UQAM Archives, Fonds Laurent Lamy, 97P3/8. Entrance to this exhibition was free.

⁸¹"L'art aussi fait ses jeux," *La Presse*, 26 juin 1976, E 18.

the Arts and Culture Program. One held early that year, from April 1 to May 9, was *Cent-Onze Dessins du Québec*,⁸² a display of contemporary Québec drawings at the Musée d'art contemporain.⁸³ The majority of the drawings were abstract, created by both established and new artists. The only criterion for the selection of the drawings was that they be ends in themselves and not preliminary studies for other works. Of the pieces selected, several were created by *Corridart* artists: Andrew Dutkewych, Roland Poulin, Trevor Goring, Irene Whittome, Jean Noël. Although there was no thematic focus to this exhibition, Alain Parent, the exhibition's curator, found that all but a few of the selected works functioned as a cohesive whole.⁸⁴ One reviewer felt that there was "a definite Montréal 'look'" to *Cent-Onze Dessins du Québec* and that "though its concerns and principles are those of modernist artists elsewhere in the world, [it] has an expression that is personal and authentic and native grown."⁸⁵

Another presentation held that year, but after the Olympics, was *Forum 76*, held at the Montreal Museum of Fine Arts. This was a juried show open to all Canadian artists,

⁸²Alain Parent, *Cent-Onze Dessins du Québec* (Montréal: Musée d'art contemporain, 1976).

⁸³John Noel Chandler, "111 Dessins du Québec," *artscanada* 204/205 (April/May 1976): 40.

⁸⁴Ibid. Poulin and Whittome participated in *Véhicule's Directions Montréal 1972-76*. Molinari and Hurtubise were also involved.

⁸⁵Ibid.

as well as those who had been legally living in Canada for at least two years. From the 4,000 works submitted to the jury, 149 were chosen.⁸⁶ The show was on display from September 23 to November 7, 1976 and represented a diverse assortment of the artistic trends of the period.

Of the 110 artists who participated in this show, 39 were from Ontario while 55 were from Québec. As a result, the organizers were criticized for over-representing these two provinces while under-representing others. Sarah McCutcheon wrote in her review of the exhibition that "the most interesting aspect of the exhibition was the wide cross-selection of Québec artists."⁸⁷ Among these Québec artists were, again, several *Corridart* artists. Guy Montpetit presented an acrylic painting and two of his *Corridart* pieces, "large-scale wood and fabric constructions (*Olympisme I and III*), which stood outside the museum."⁸⁸ Françoise Sullivan, referred to by McCutcheon as "a long-revered Montréal artist," displayed *Doorway*, "a bricked-in, boarded-up entrance way to a suggested old greystone building. The feeling behind this work is a strong one in Montréal now - because of the brutally dismantled

⁸⁶Sarah McCutcheon, "Forum 76," *artscanada* 33, no. 210/211 (December 1976/January 1977): 74.

⁸⁷*Ibid.*

⁸⁸*Ibid.* *Olympisme I and III* are two of his three *Sculptures en série* renamed.

exhibition, *Corridart*"89 Claude Thibaudeau was represented by two of the kites, initially intended for the *Corridart* exhibition, which were presented on the cover of the catalogue.⁹⁰ As well, he displayed two other fabric and aluminum constructions entitled *In Memoriam "Corridart" I + II*.⁹¹ The duo of Tom Dubicanac and Ted Cavanagh exhibited a silkscreen with a title reminiscent of their *Corridart* project: *Archigrok Environmental Displacement*.⁹² Yvon and Monique Cozic, David Moore, Jean-Pierre Séguin, and Bill Vazan also had work in this show.⁹³

The variety of exhibitions concurrent with *Corridart* presented both contrasts and similarities. In terms of differences, *Mosaïcart*, *Gravures contemporaines du Québec, 1965-1975*; and *Trois générations d'art québécois, 1940-1950-1960*, were survey shows. Other variations included those exhibitions which focused on one medium exclusively. Among those were: *Contact* (photography), *Imprint '76* (printmaking), *Cent-Onze Dessins du Québec* (drawings) and

⁸⁹Ibid.

⁹⁰"*Corridart: pas facile de mettre des prix sur les oeuvres démantelées*," *La Presse*, 9 octobre 1980, A5. These kites were made in collaboration with David Farris, who worked at Thibaudeau's atelier.

⁹¹McCutcheon, 74.

⁹²Archigrok was the duo's pseudonym on their *Corridart* application and *Environmental Displacement* was a text which accompanied their proposal.

⁹³Unfortunately, aside from the kites featured on the catalogue's cover, the catalogue for this exhibition does not contain photographs of the works, but rather of the artists in their studios. The Montreal Museum of Fine Art archives and library were consulted, but the only images available are unidentified installation photographs, which do not necessarily include work by *Corridart* artists.

Olympic Posters. However, some aspects of the other exhibitions were shared with *Corridart*, namely the concentration on contemporary art by *Spectrum Canada* and *UQAM 76*, and the inclusion of Québec artists exclusively in *Estival*, *Contact*, and *Trois générations d'art québécois*. In addition, a multi-disciplinary character, though perhaps not to the same extent as in *Corridart*, was seen in *Artisanage*, *Mosaïcart*, *UQAM 76*, and *Spectrum Canada*. As has been discussed, many *Corridart* artists participated in these shows, allowing them to present other examples of their approach to contemporary art. In light of the eventual fate of *Corridart*, these exhibitions ironically provided for some the only site(s) for the presentation of these artists' work in connection with the Olympic Games' arts programming.

EPILOGUE

On the night of July 13 1976, City workers began dismantling *Corridart*, much of which had been installed by the public works department of Montréal.¹ It would take them several days to remove the entire exhibition, and some projects (*Cross-Country*, *Sculptures en série*, and *Kiosque à broue*) were dismantled by the artists themselves, out of both solidarity with their *Corridart* compatriots and fear of the damage that would be done to their works should they leave their removal to the City. The performances and activities to be held within the framework of *Corridart*, such as the flying of kites, the remaining performances scheduled for *Théâtre sur la rue St-Christophe*, *Véhicule's Directions Montréal 1972-76* exhibition, and all of Média's activities, were cancelled, by agreement between performers and organizers.

The removal of the exhibition was followed by a lengthy court battle involving several of the *Corridart* artists. In 1981, a verdict was rendered in favour of the City. The ensuing legal appeal was settled out of court in 1988, by the new municipal government under Mayor Jean Doré, whereas it was Mayor Jean Drapeau, who had initially provoked the legal

¹Charney, interview. This included scaffolding, panels and most of the banners.

action.² Many of the artists involved in this exhibition remain bitter, feeling, quite rightly, that they were robbed of an opportunity for international exposure. As well, they feel strongly about the issue of censorship, and government intervention. An investigation of the events surrounding the removal of the exhibition and its aftermath, based on media coverage, is available in Louise Descoteaux's 1993 master's thesis entitled "Corridart: la censure" (UQAM). More documentation surrounding the exhibition will soon be available: Pascale Choquette (University of Sherbrooke) is near completion of a thesis analyzing journalistic language, using "L'Affaire Corridart" as a case study, and Bob McKenna is in the process of creating a film examining the relationship between artists and the government by focusing on "L'Affaire Corridart."

Relatively few Montréal citizens had the opportunity to view this exhibition first-hand, and due to the lack of material publicly available concerning the projects involved still fewer have even a vague idea of the exhibition's content. It is hoped that this thesis, and the accompanying photographs and drawings, will bridge the information gap sufficiently to permit a clear understanding of why *Corridart's* abrupt removal is worthy of further consideration

²Many of the artists interviewed recognized Pierre Ayot as the force who made the court case and appeal possible. They expressed admiration and gratitude when speaking of Ayot's ability to unite the artists who fought the City and his involvement in acquiring the financial resources necessary for this fight.

and analysis outside of the basic issue of censorship. Ironically, *Corridart's* significance was validated in its removal by the City. *Corridart's* demolition transformed it into a ruin, and deemed in our society as worthy of study and preservation, ruins endure the test of time.³

³Dessureault, interview. Charney had expressed sentiments of this nature after the removal of *Corridart*. As an aside, in February 1996, Nancy Marrelli, Director of the Concordia University Archives, and I were made aware of the fact that the *Corridart* court evidence (including photographs, technical drawings, cassettes, etc.) in storage at the Centre de Pre-Archivage du Palais de justice was to be destroyed due to space shortage at the Centre de Pre-Archivage. Steps were immediately taken to save the material.

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APPENDIX A

Individuals and Projects in CORRIDART

VISUAL ART

Commissioned Works:

Pierre Ayot
Denis Forcier *La croix du Mont-Royal sur la rue
Sherbrooke*

Melvin Charney
Gilles Dessureault *Les maisons de la rue Sherbrooke*

Melvin Charney
Jean-Claude Marsan
Pierre Richard
Lucie Ruelland *Mémoire de la rue Sherbrooke*

Guy Montpetit *Sculptures en série*

Claude Thibaudeau
Laurent Gascon
Danyelle Morin *Banderoles*

Jury Selected Works:

Archigrok: Tom Dubicanac *Pine Forest (La forêt dans la ville)*
Ted Cavanagh

Yvon & Monique Cozic *Cross-Country*

Marc Cramer *Une rue montréalaise*

Andy Dutkewych *Suspension Two (II)*

Trevor Goring *Street Spectrum 76*

Michael Haslam *Teletron*

Kevin & Bob McKenna *Rues-miroirs*

Jean Noël *FFF (banderoles)*

Kina Reusch	<i>Torii</i>
Jean-Pierre Séguin	<i>Intervention</i>
Françoise Sullivan David Moore Jean-Serge Champagne	<i>Hommage aux maisons où naissent les légendes (Légendes des artistes)</i>
Bill Vazan	<i>Stone Maze (Labyrinthe)</i>

(Edmund Alleyn's was commissioned to do *La réserve*; but as a result of complications regarding site, the work was not produced. Léopol Bourjoi's project *Les gongs libre dans les arbres* was selected outright by the jury, but for reasons which are unknown chose not to participate.)

OTHER MANIFESTATIONS

Commissioned Works:

Média:	Animation de la rue (Activities at Kiosque à broue and at Média) Films Exhibitions
--------	--

Média:	Concerts
Patrice Beckerich	
Yves Bouliane	
Yves Charbonneau	
Andrew Culver	
Charles de Mestral	
Pierre Dostie	
Trevor Ferrier	
Serge Foisy	
Raymond Gervais	
Chris Lawson	
Robert Leriche	
Marshalore	
Bill Miller	
Jean-Guy Poirier	
Raymond Torshinsky	

Various presentations *Théâtre sur la rue St-Christophe*
held in collaboration with
the Performing Arts Sector

Véhicule Art:
Allan Bealy
Pierre Boogaerts
Charles Gagnon
Betty Goodwin
John Heward
Miljenko Horvat
Christian Knudsen
Suzy Lake
Claude Mongrain
Jacques Palumbo
Leopold Plotek
Roland Poulin
Roger Vilder
Henry Saxe
Hans Van Hoek
Irene Whittome

Directions Montréal 1972-1976

Jury Selected Works:

Claude Thibaudeau
and his atelier

Cerfs-volants

Bruno Caroit
Serge Gagnon
Louis L'Abbé
René Viau

Kiosque à broue

L'Enfant Fort

La musique dans la rue Sherbrooke

APPENDIX B

COJO subsidies for CORRIDART projects

<i>Croix du Mont-Royal</i>	\$8,500	Pierre Ayot Denis Forcier	\$8,500
<i>Les maisons, Sherbrooke</i>	\$37,330	Melvin Charney Gilles Dessureault	\$35,830 \$1,500
<i>Mémoire de la rue</i>	\$71,250	Poteaux indicateurs Production & Montage Panneaux Jean-Claude Marsan Pierre Richard Lucie Ruelland	\$27,000 \$16,000 \$16,000 \$12,250
<i>Sculptures en série</i>	\$15,000	Guy Montpetit	
<i>Banderoles</i>	\$15,800	Claude Thibaudeau Laurent Gascon Danyelle Morin	\$11,000 \$2,400 \$2,400
<i>Pine Forest</i>	\$6,000	Archigrok: Tom Dubicanac Ted Cavanagh	
<i>Cross-Country</i>	\$14,150	Yvon and Monique Cozic	
<i>Une rue montréalaise</i>	\$4,500	Marc Cramer	
<i>Suspension II</i>	\$7,000	Andy Dutkewych	
<i>Street Spectrum 76</i>	\$6,500	Trevor Goring	
<i>Teletron</i>	\$7,000	Michael Haslam	
<i>Rues-miroirs</i>	\$8,000	Kevin and Bob McKenna	
<i>FFF (banderoles)</i>	\$8,000	Jean Noël	
<i>Torii</i>	\$2,500	Kina Reusch	
<i>Intervention</i>	\$1,800	Jean-Pierre Séguin	

<i>Légendes des artistes</i>	\$11,570	Françoise Sullivan \$6,210 David Moore \$200 Jean-Serge Champagne \$5,160
<i>Stone Maze</i>	\$9,500	Bill Vazan
<i>Galerie Média</i>	\$7,250	Concerts \$2,800 Musical environment \$970 Cinema (3 weeks) \$2,550 mise en place \$930
<i>Directions Montréal</i>	\$18,995	Véhicule Art
<i>Cerfs-volants</i>	\$14,250	Claude Thibaudeau and his atelier
<i>Kiosque à broue</i>	\$17,000	Bruno Caroit Serge Gagnon Louis L'Abbé René Viau

* The break-down of the subsidies by individual is based on the contracts each individual signed with COJO or the financial reports submitted. Those names beside which no amount is written indicates that no documentation was found of specific amounts paid to them.

Source: ANQ, E 46-1-5 COJO, Rapports Finals A. V., *Informations en ce qui a trait au demantelement de CORRIDART*, by Laurent Lamy and Paulette Gagnon, 10 septembre 1976.

COJO subsidies for CORRIDART

Melvin Charney (inventaire)	\$5,000
Melvin Charney - Design and Installation	\$26,550
Coordonateur, techniciens des projects du Concours	\$15,000
Subvention pour la réalisation des projects	\$386,000

Source: ANQ, E 46-1-5 Chrono du Corridart, R.M.S. Québec, COJO 76 Réquisition - matériel/service, 30 janvier 1976.

APPENDIX C

1976 Arts and Culture Program Exhibitions

Organized by COJO:

MONTREAL:

Artisanage

Exhibition Hall of Place Bonaventure July 1 - 31

CORRIDART dans la rue Sherbrooke

Sherbrooke Street between Atwater Street and Olympic Stadium
(removal began on the evening of July 13) July 7 - 31

Mosaïcart

Exhibition Hall of Place Bonaventure July 1 - 31

Organized by others:

MONTREAL:

Art Inuit

Centre international du village olympique July 1 - Aug. 2

La chambre nuptiale

Complexe Desjardins July 1 - 31

Grasam led by Francine Larivée

Contact

Hall Port-Royal, Place des arts July 1 - 31

Gilles Dempsey and André Roussil

Exposition "Estival"

Grande salle, Pavillon des Arts I de l'UQAM July 5 - 31

Exposition Guy Montpetit

Hall of salle Wilfrid-Pelletier, May 27 - July 27
Place des arts

UQAM 76

Pavillon Arts II de l'UQAM July 5 - 31

Graphisme et design des jeux de la XXIIe Olympiade

Galerie Signal June 29 - July 30

Gravures contemporaines du Québec, 1965-1975
 Hall du théâtre Maisonneuve, Place des arts July 1 - 31
 Alain Parent, Director of exhibitions at MAC

Images du sport au Canada, 19e et debut du 20e siècle
 McCord Museum July 2 - Dec.

Imprint 76
 Saïdye Bronfman Centre June 30 - Aug. 8
 In collaboration with Canadian Society of Graphic art

Les meubles anciens du Québec
 Centre d'art du Mont-Royal June 21 - Aug. 15

Spectrum Canada
 Complexe Desjardins July 5 - 31
 RCA

Les sports au Québec, 1879-1975
 Bibliothèque national du Québec July 1 - 31

Sports et divertissements populaires à Montréal au XIXe siècle
 Bibliothèque nationale du Québec July 1 - 31
 Groupe de recherche en art populaire de l'Université de Québec
 à Montréal

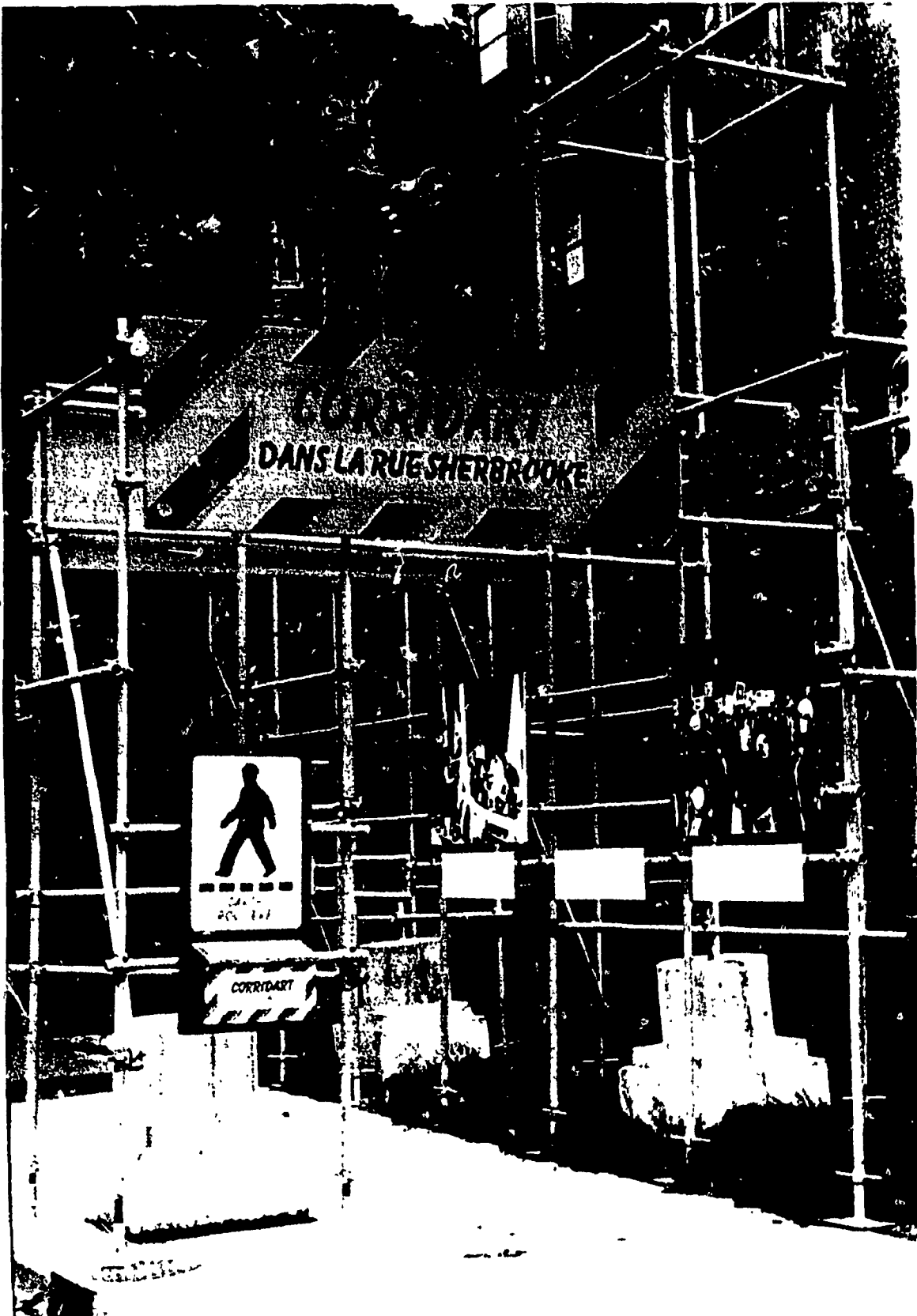
Super-Panneaux-Affiches
 Downtown

Timbres, monnaie et posters olympiques
 Hall d'entrée de la piscine olympique July 18 - 27

Trois générations d'art québécois, 1940-1950-1960
 Musée d'art contemporain July 1 - Aug. 29

JOLIETTE:
Chantier d'art
 Musée d'art de Joliette July 1 - 31

VAL-DAVID:
Les artisans de Val-David July 17 - Aug. 1



Lambert Closse

Le 23 418

74

Plate 1-1 Mémoire de la rue Sherbrooke
south-east corner Sherbrooke & Lambert-Closse

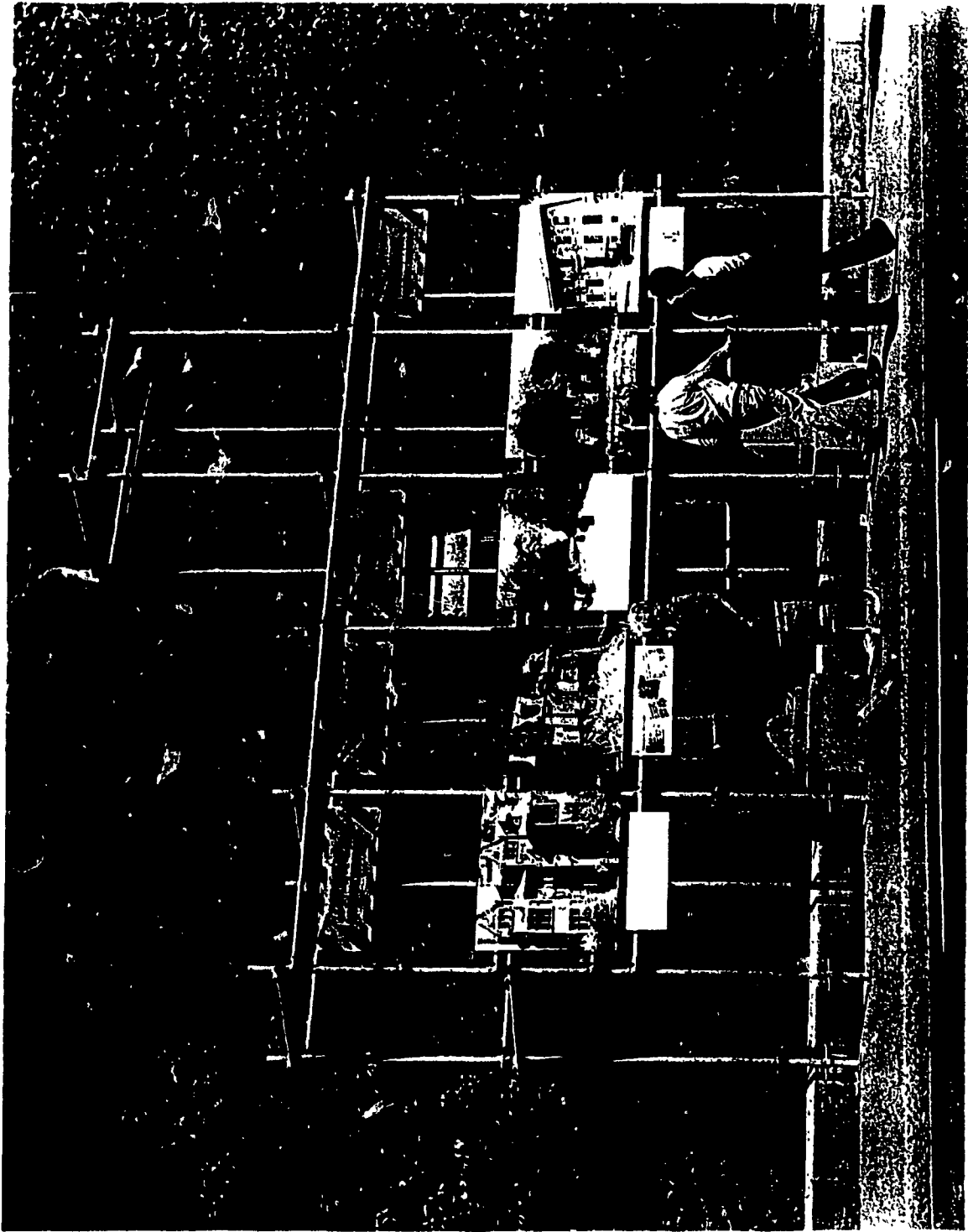


Plate 1-2 Mémoire de la rue Sherbrooke



Plate 1-3 Mémoire de la rue Sherbrooke

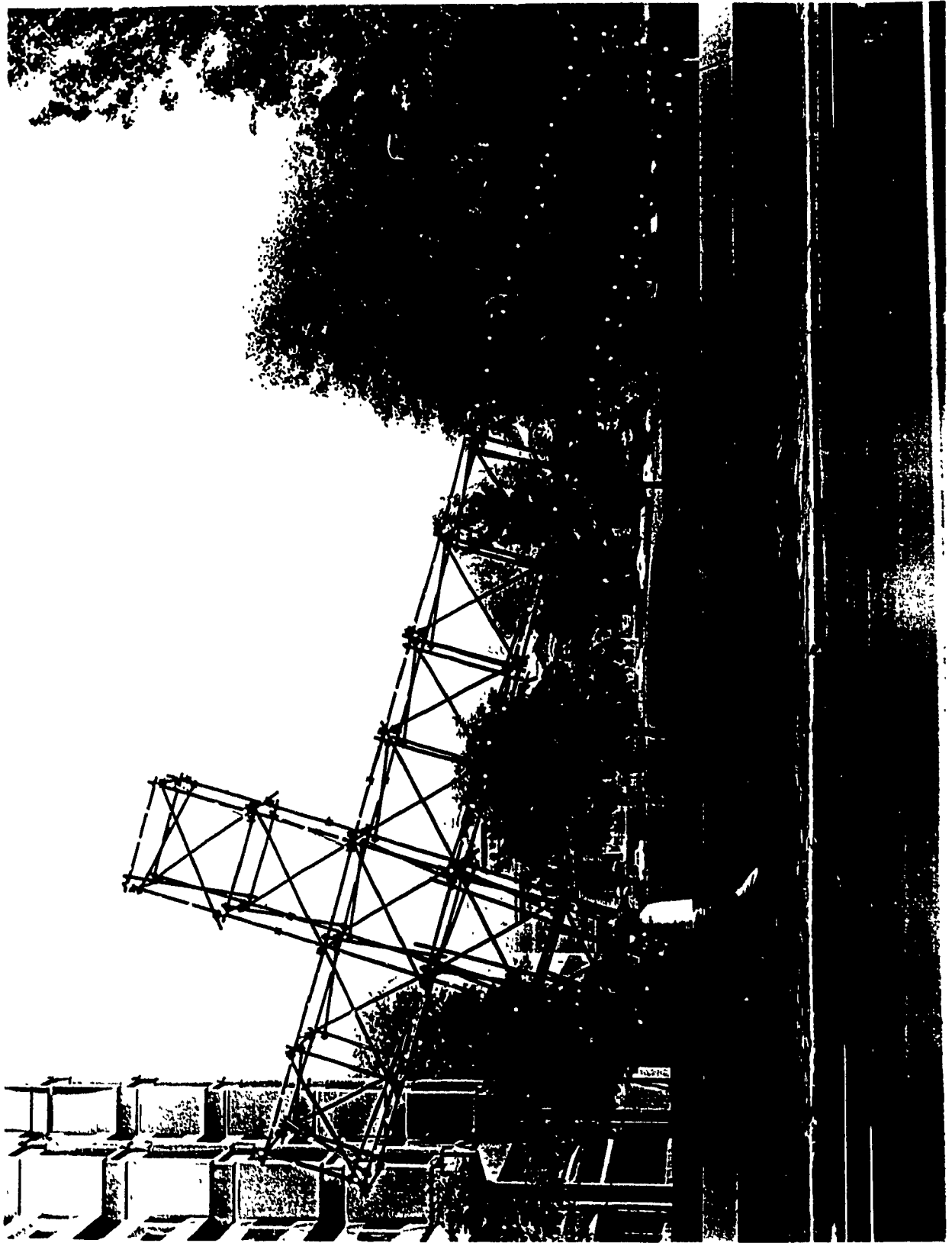


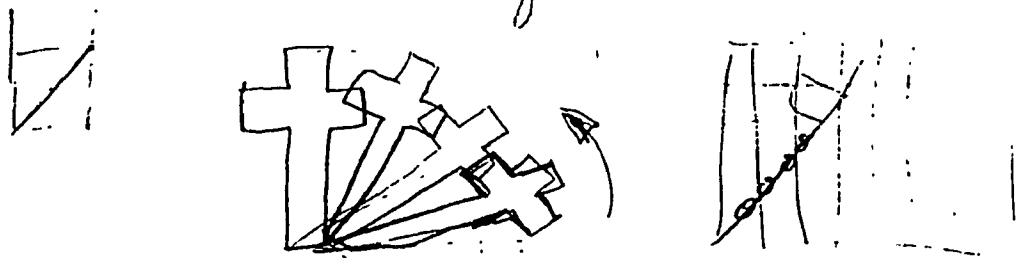
Plate 2-1 La croix du Mont-Royal sur la rue Sherbrooke
west side of main Roddick Gates entrance, McGill University

PIERRE LYOT

19/3/76

PROJET I

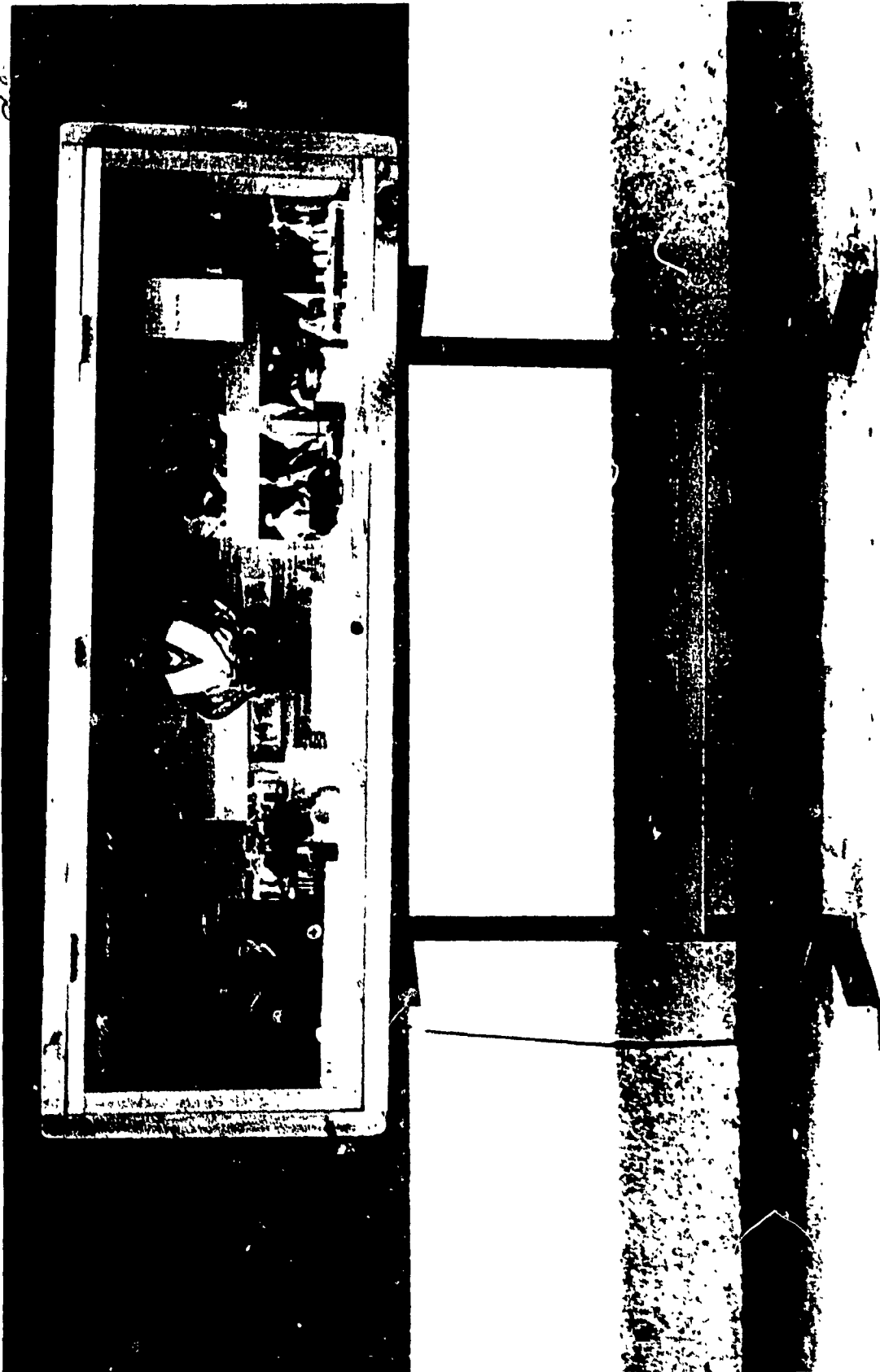
Structure pes de croix de Mt Royal
pour faire autre chose (commence...
donnerait ^{impression} que croix se, recroise:



PROJET II

étendue Com jalousies en séquence, une
fois jusqu'à un joint ou arche au
dessus de la porte, il l'aurait fait.

Plate 2-2 Sketch of proposed La croix du Mont-Royal

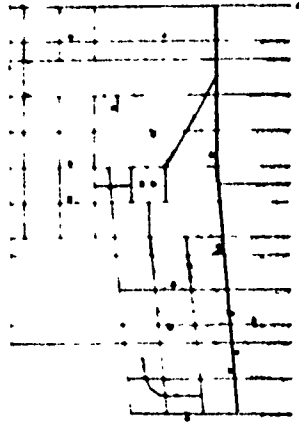


28

Windont Victoria

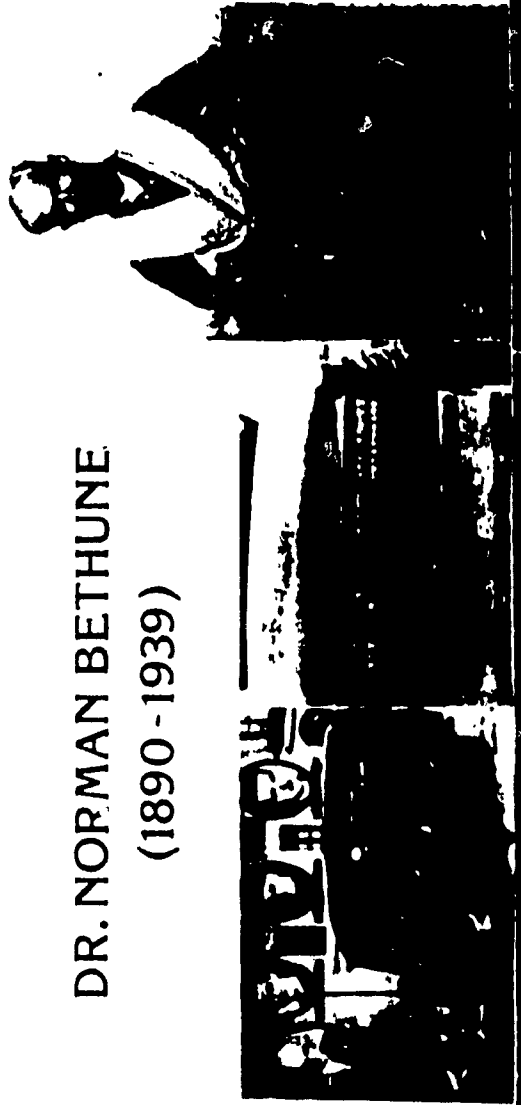
Plate 3-1 *Hommage aux maisons ou naissent les legendes*
north-east corner Sherbrooke & Victoria

rendu des artistes

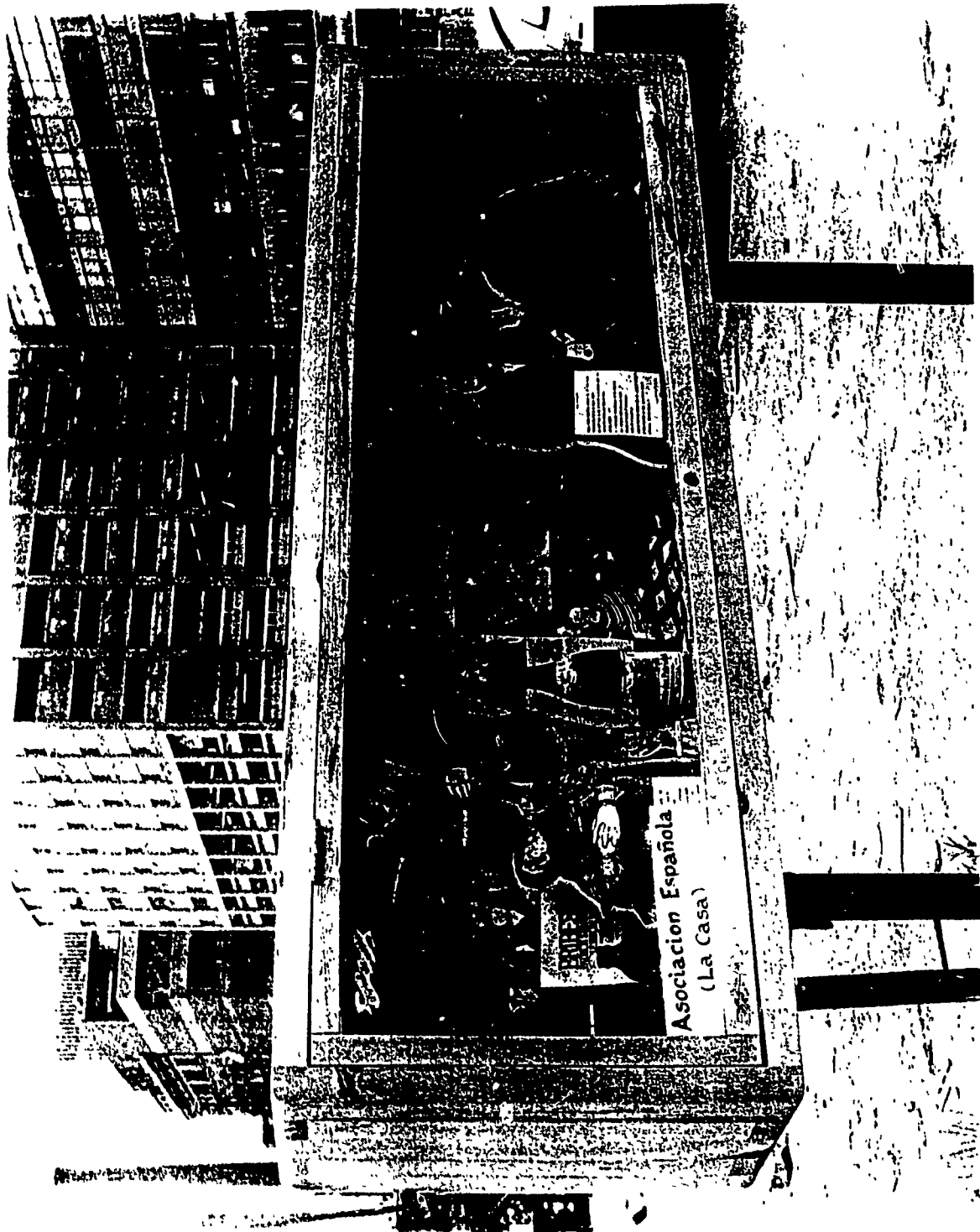


Les artistes
 ont voulu
 rendre la maison
 un lieu de vie
 et de travail
 où les idées
 peuvent s'épanouir
 et se concrétiser
 dans des œuvres
 d'art et de science.
 C'est la mission
 de cette maison.

DR. NORMAN BETHUNE
 (1890 - 1939)



Ludovic Operevite



-Plate 3-3 Hommage aux maisons où naissent les légendes
corner Sherbrooke & Aylmer

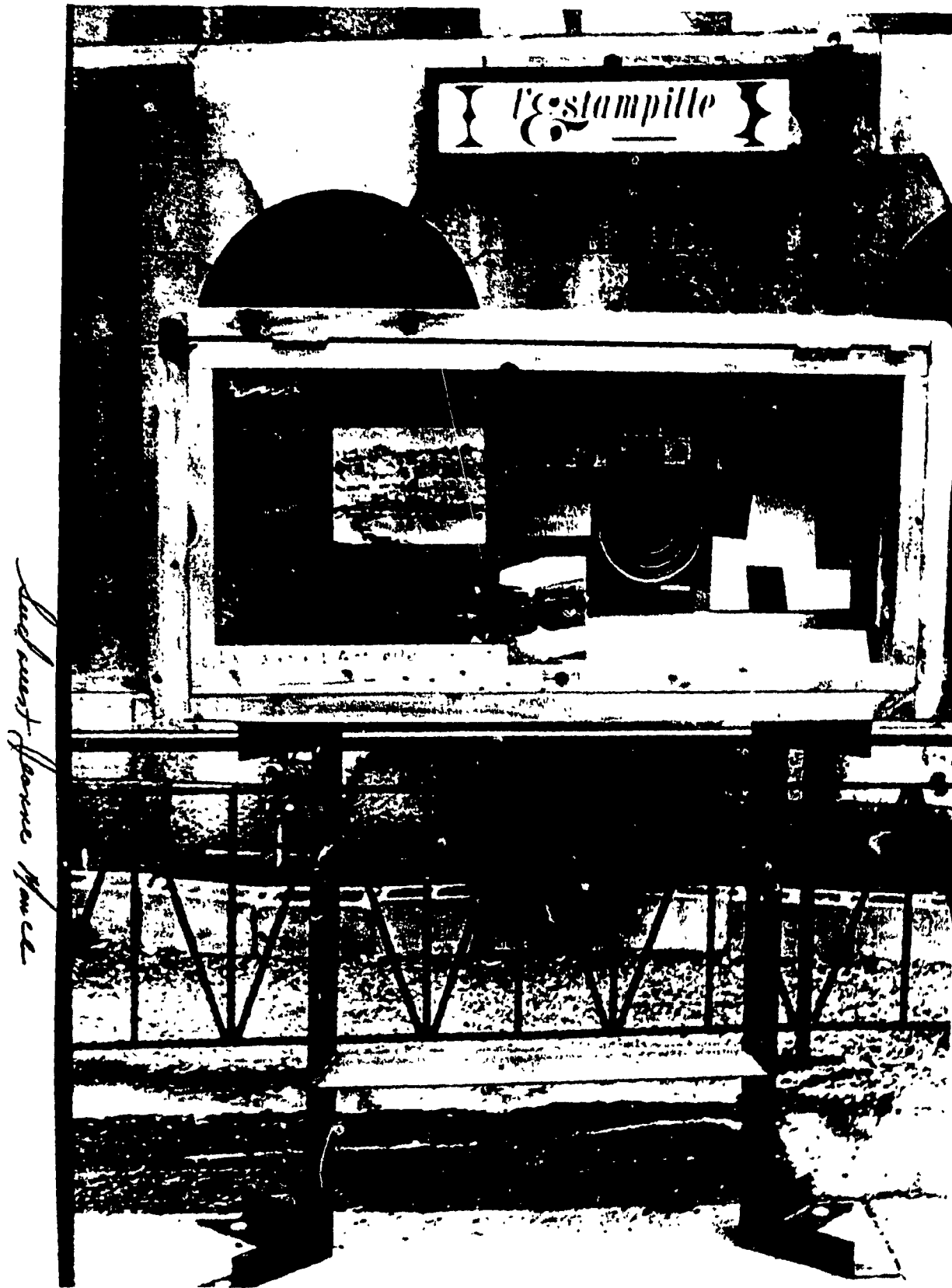
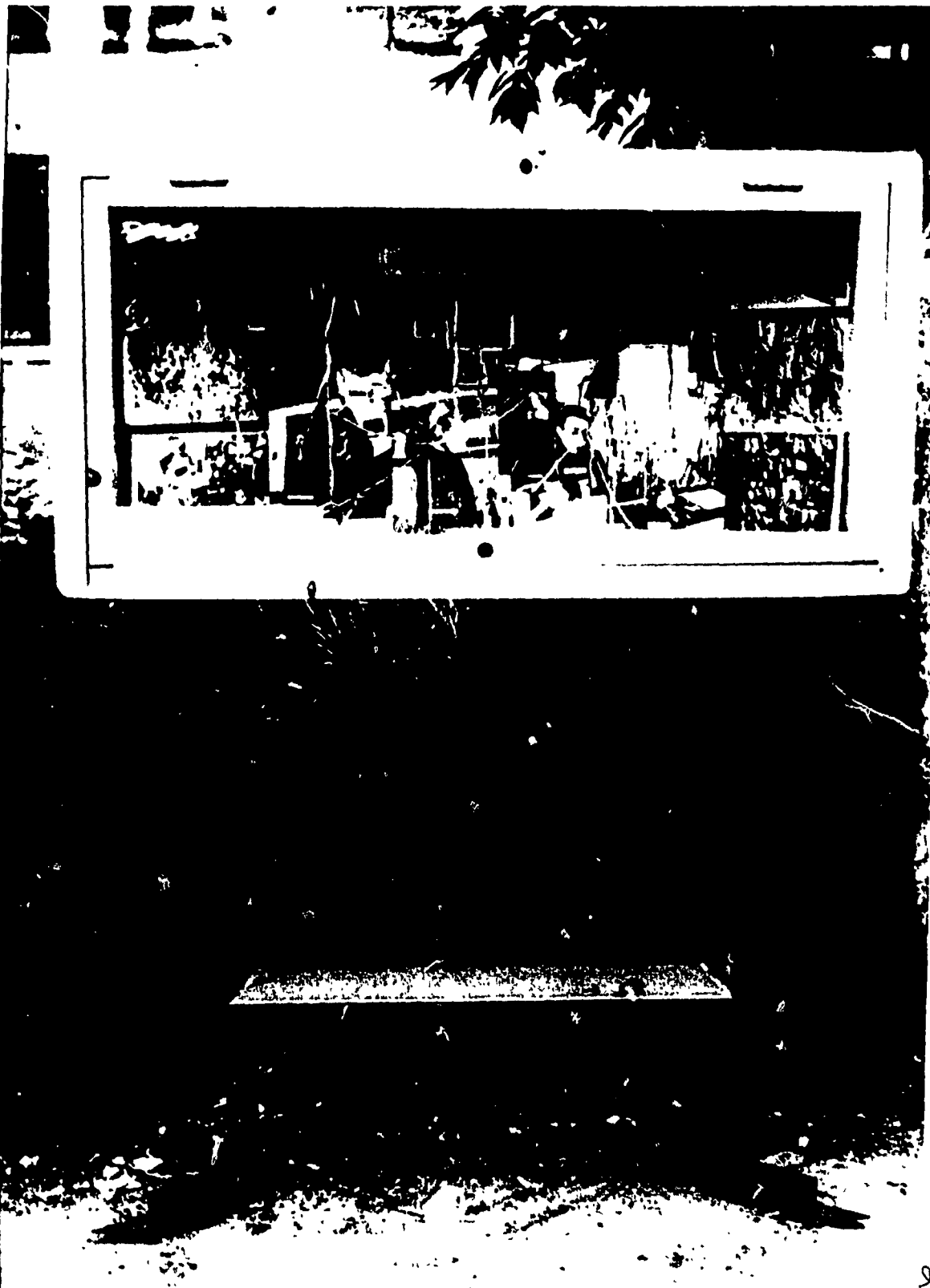


Plate 3-4 *Hommage aux maisons où naissent les légendes*
south-west corner Sherbrooke & Jeanne-Mance



Madame St-Urbain

231

Plate 3-5 Hommage aux maisons ou naissent les legendes
north-west corner Sherbrooke & St-Urbain



North East St-Urbain

230

Plate 3-6 *Hommage aux maisons ou naissent les legendes*
north-east corner Sherbrooke & St-Urbain



Plate 4 Trevor Goring on Street Spectrum 76
Jeanne-Mance to Papineau



Plate 5-1 Installation of *Intervention* by Seguin



Plate 5-2 *Intervention*
south side Sherbrooke, east of Ste-Famille



Plate 6-1 Les maisons de la rue Sherbrooke
south-west corner Sherbrooke & St-Urbain

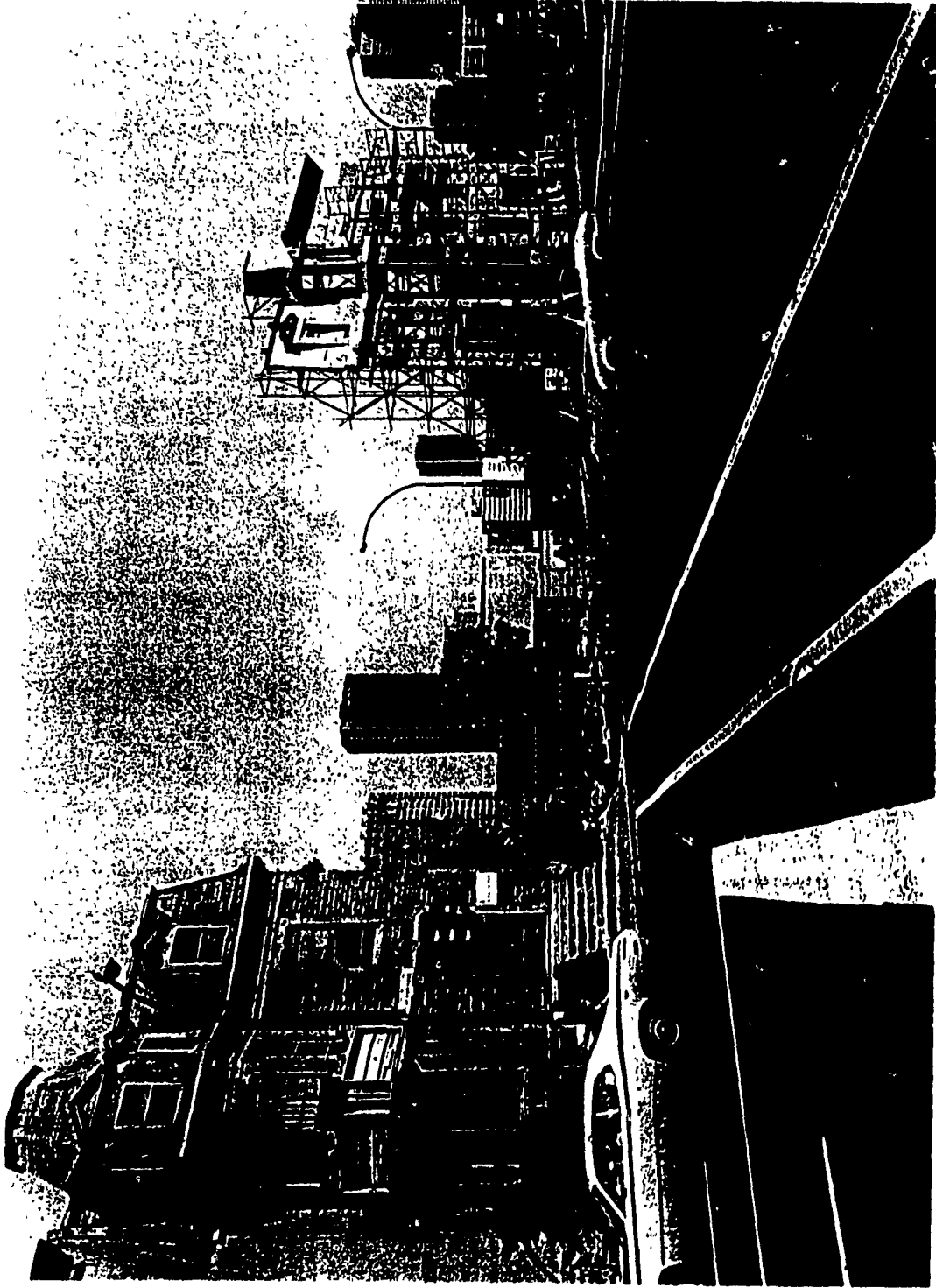


Plate 6-2 Les maisons de la rue Sherbrooke

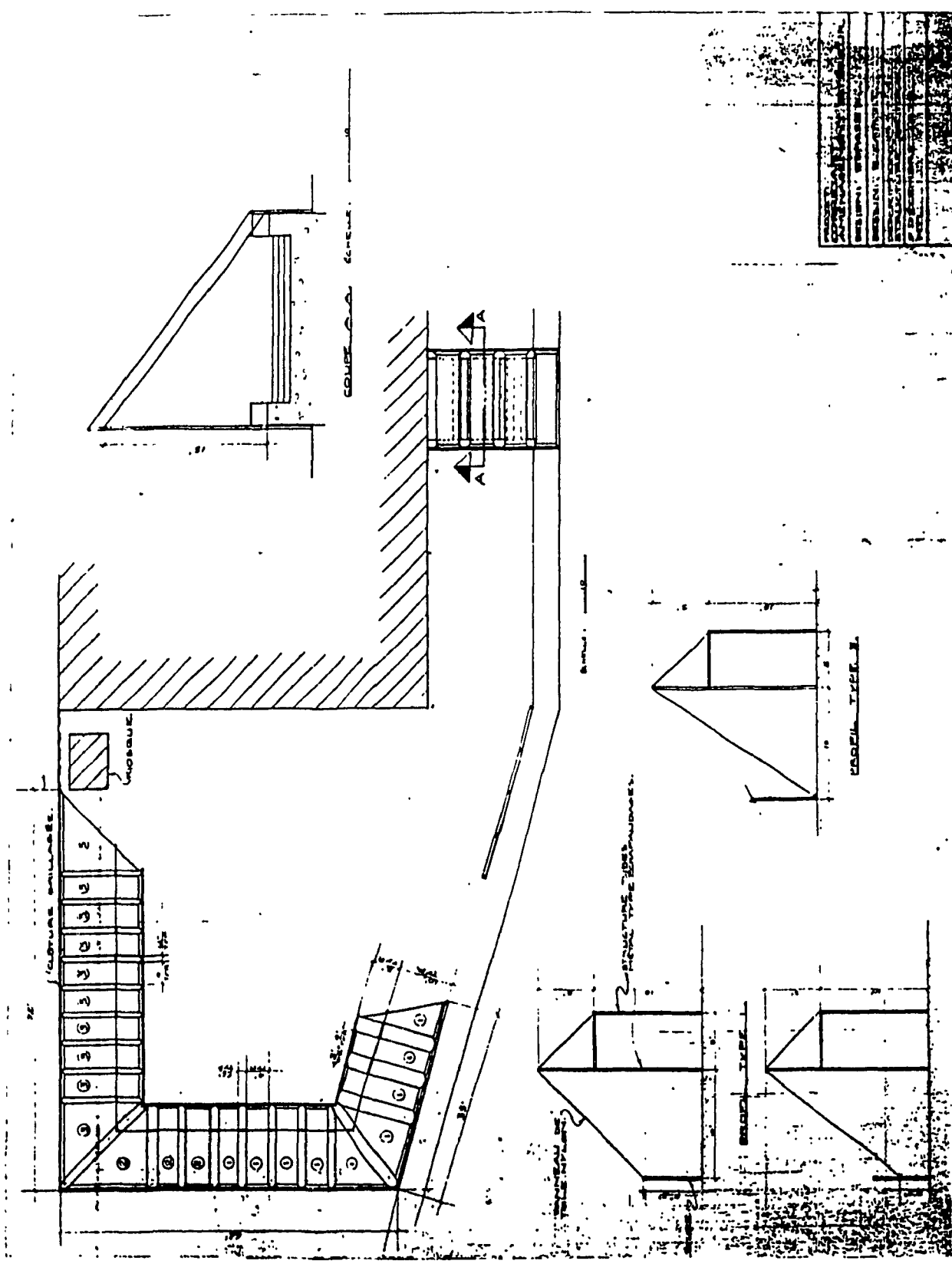


Plate 7-1 Technical Drawing of Kiosque à broue



200

Woodburn St-Urbain

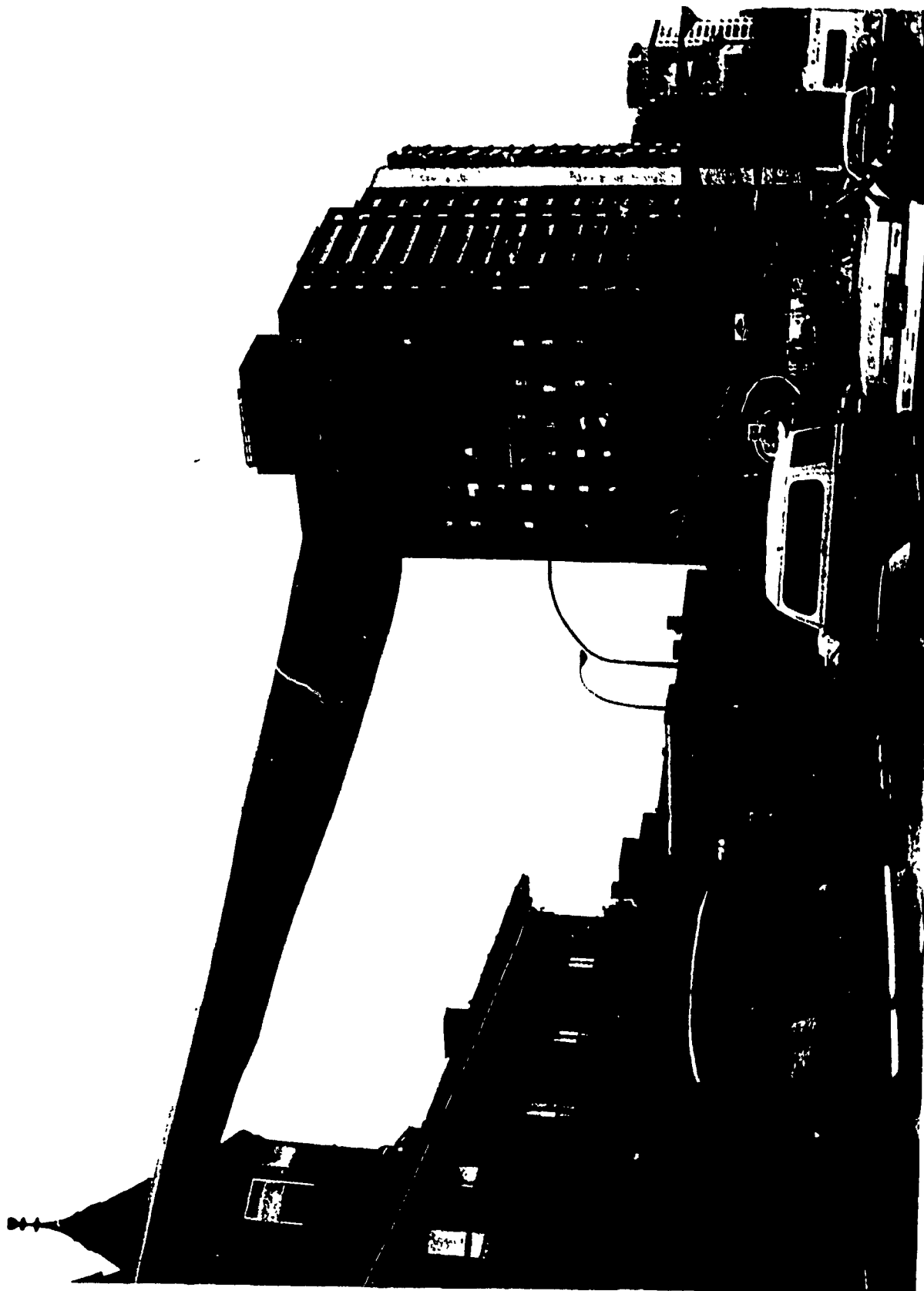
Plate 7-2 Kiosque a broue
north-west corner Sherbrooke & St-Urbain



10800 P. 1200 1130

10800 P. 1200 1130

Plate 7-3 Performers at the Kiosque à broue



Sudant Clark
Series 5 # 4
144

Plate 8-1 Danyelle Morin's banners
Clark, looking east

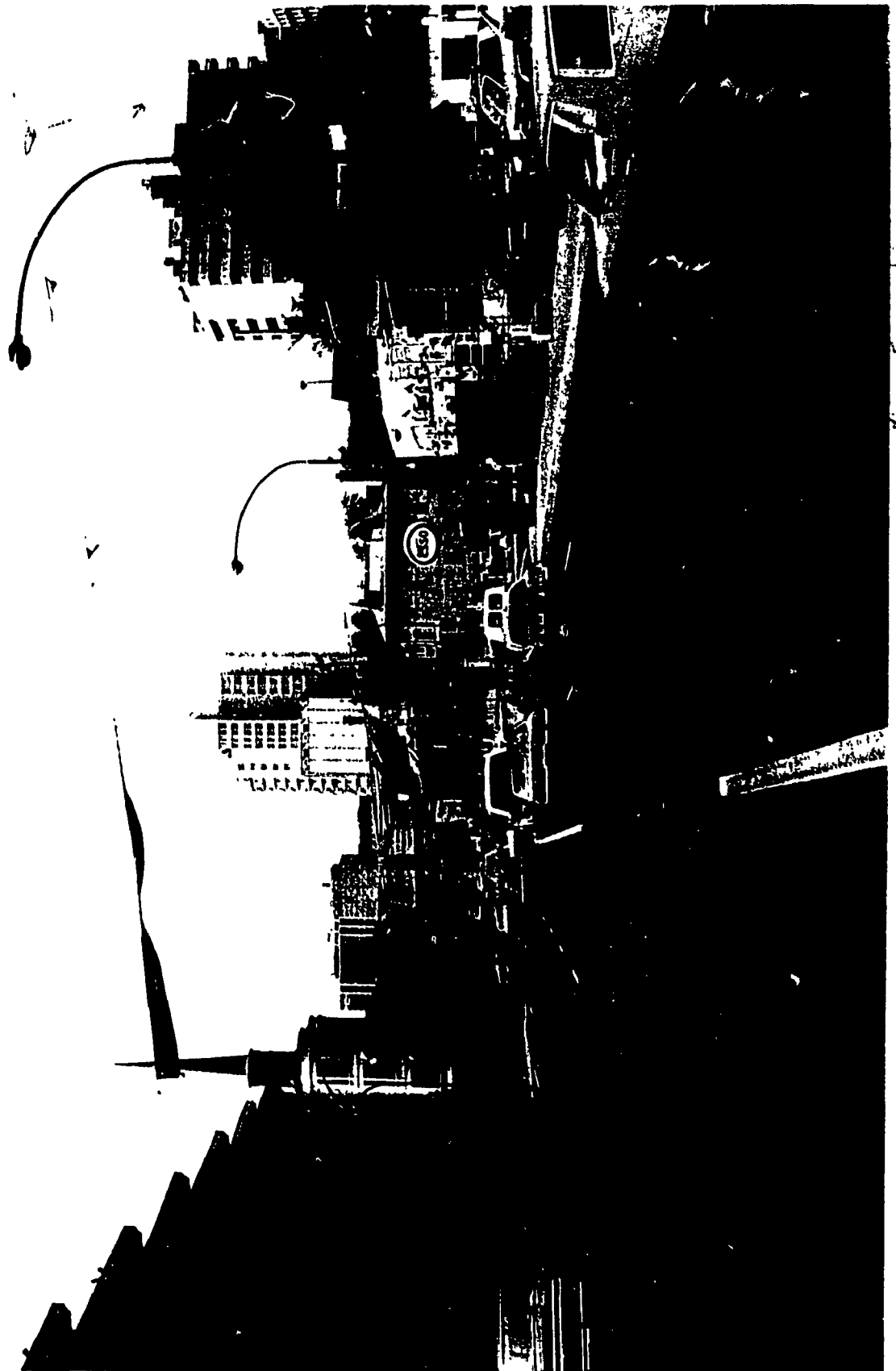


Plate 8-2 Danyelle Morin's banners
St-Dominique, looking west

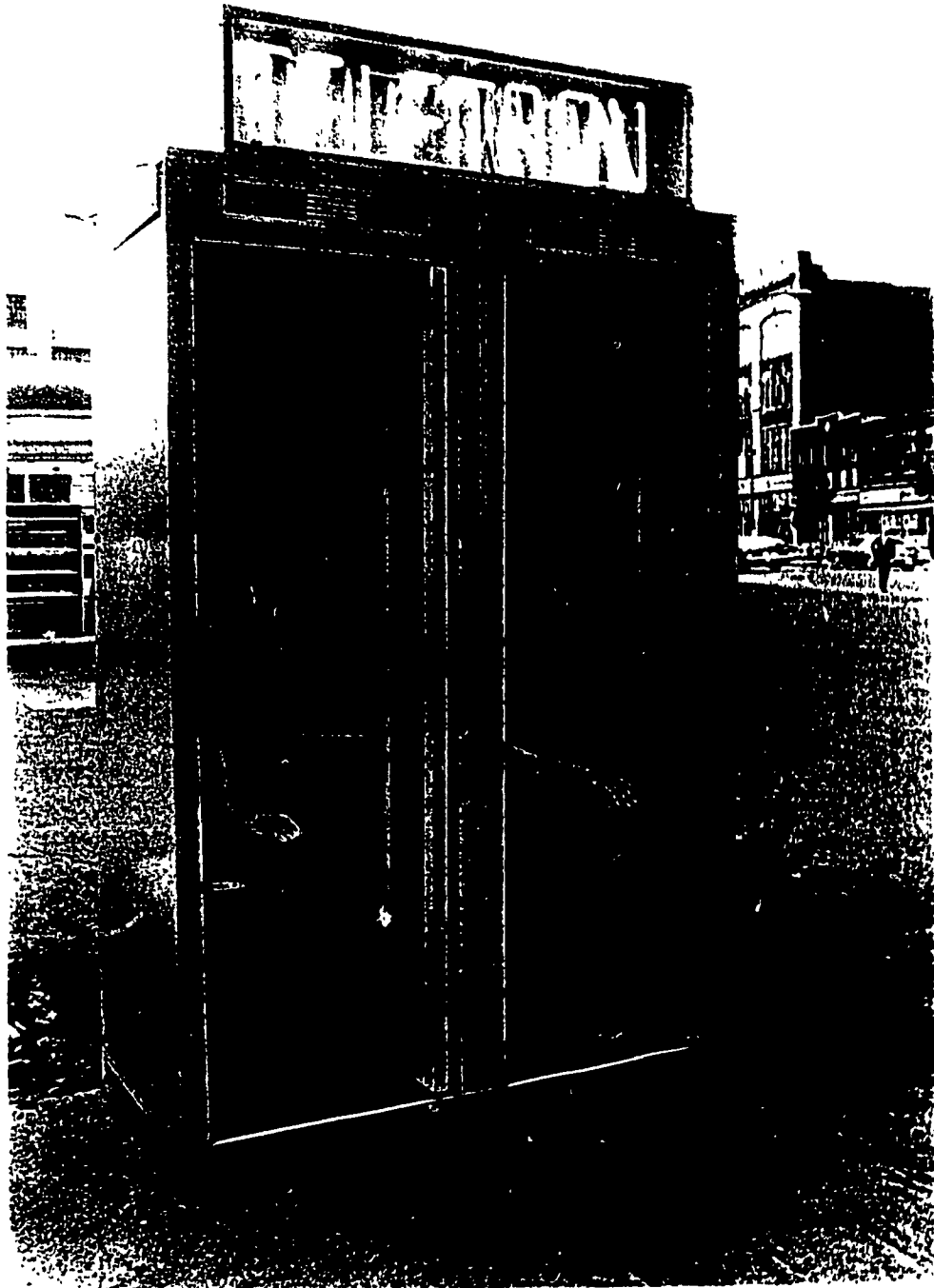


Plate 9-1 Teletron
north-west corner Sherbrooke & St-Laurent



Ward street St. James

Line 5 #11

133

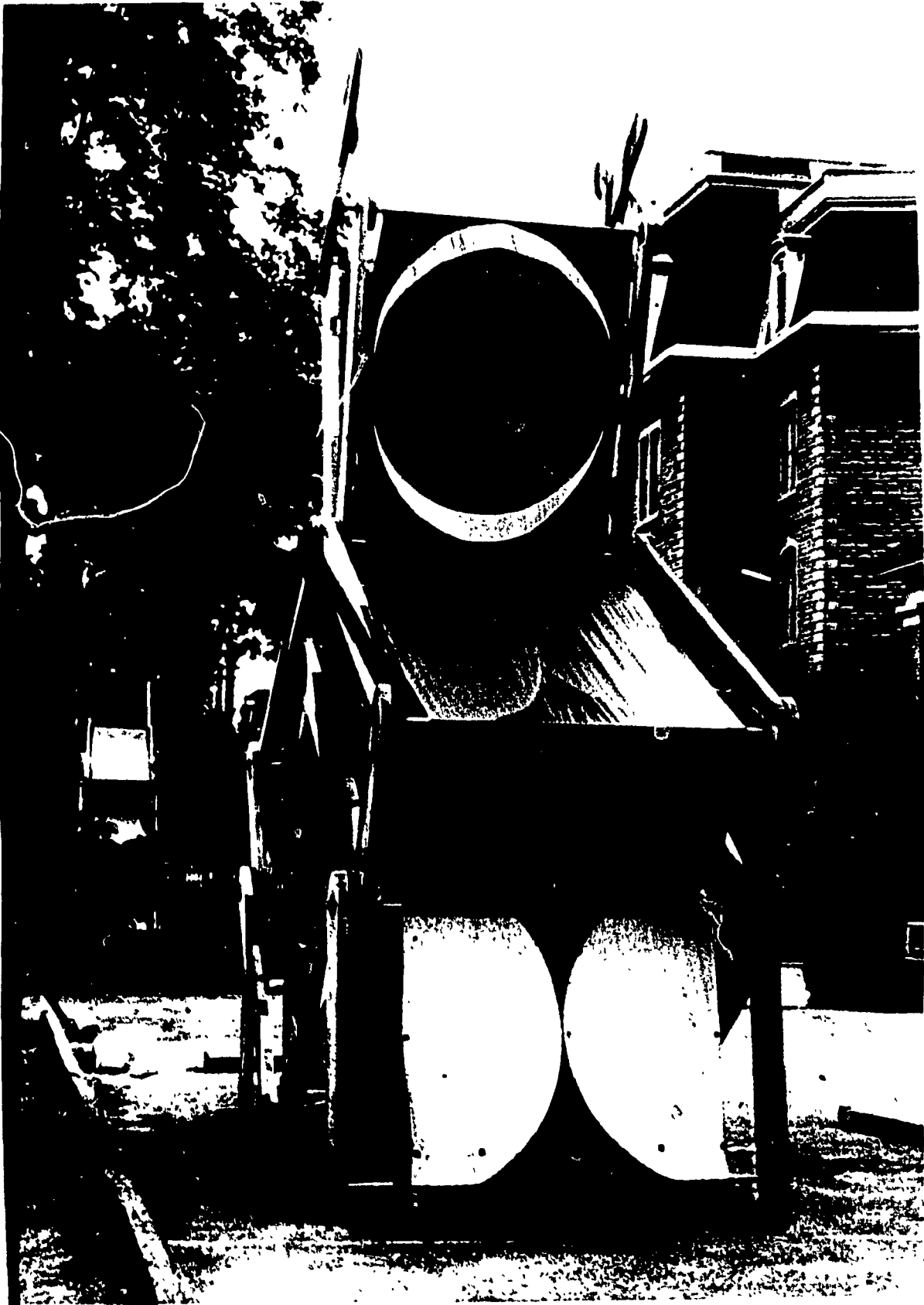
207

Plate 9-2 Teletron



Plate 10 Rues-miroirs
north-east corner Sherbrooke & St-Laurent

And 1976 De Bullion



163

Plate 11-1 *Sculptures en serie*
south-east corner Sherbrooke & De Bullion

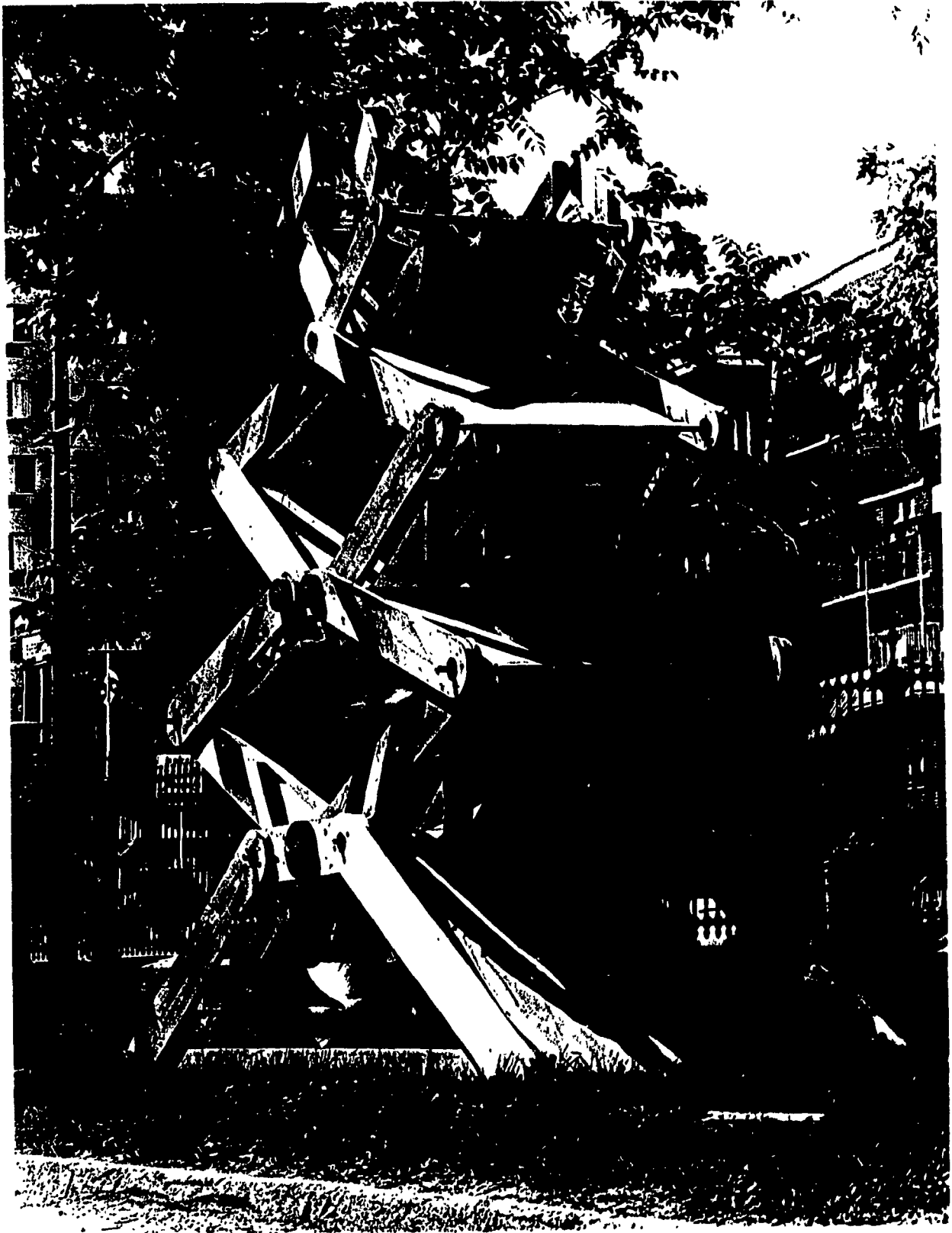


Plate 11-2 Sculptures en série
south-west corner Sherbrooke & Hôtel-de-Ville

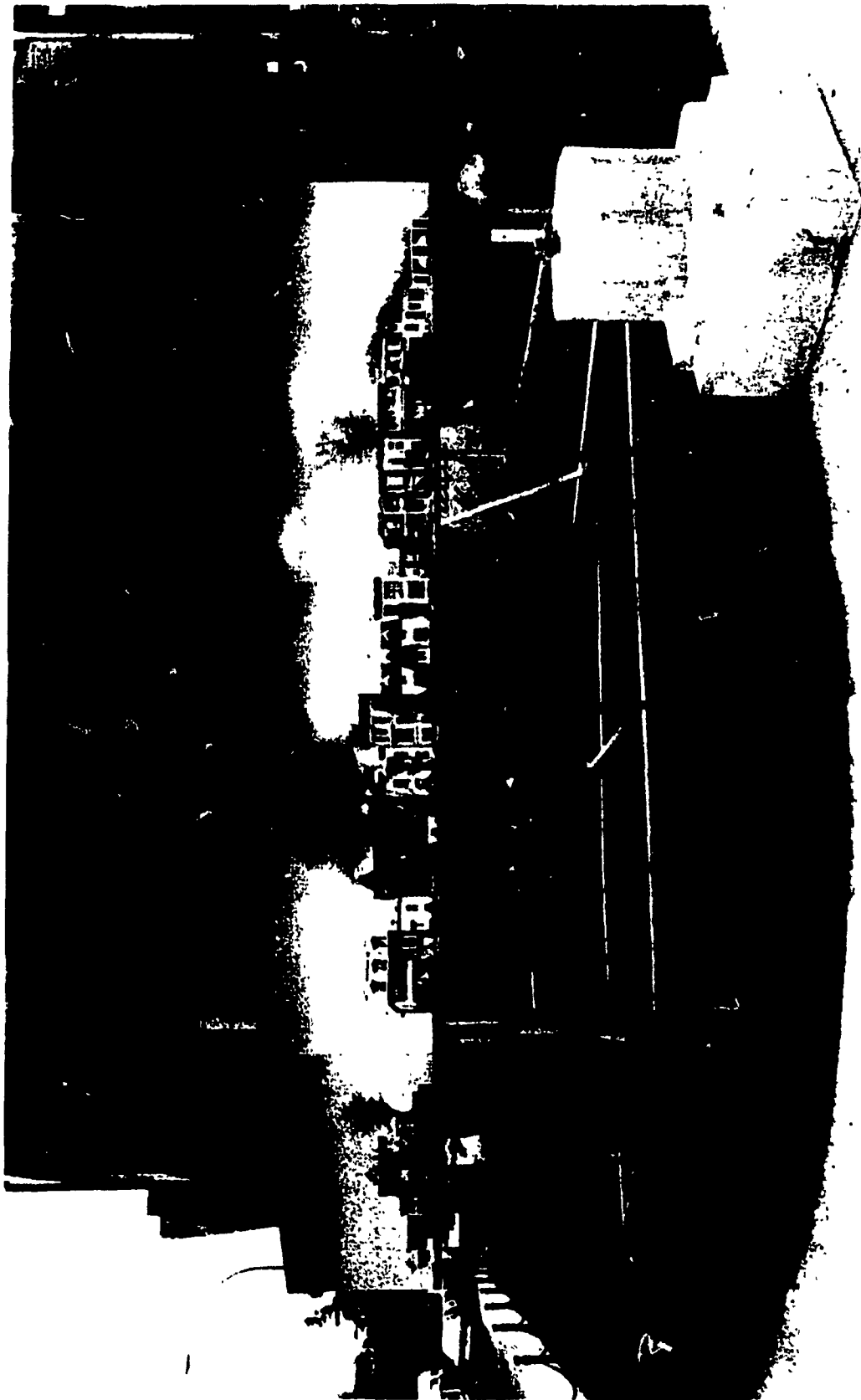


Plate 12 Une rue montréalaise
north-east corner Sherbrooke & Hôtel-de-Ville

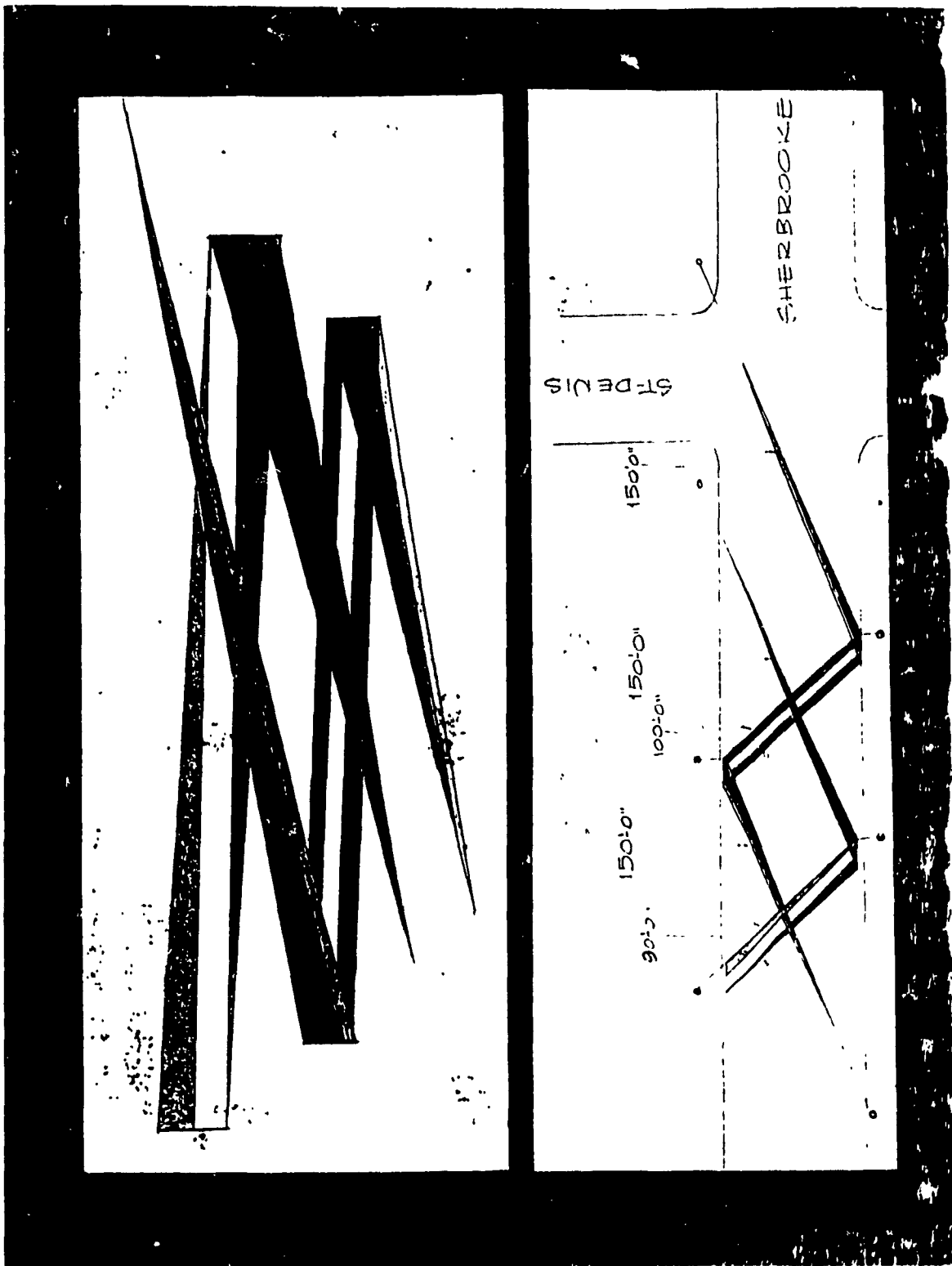
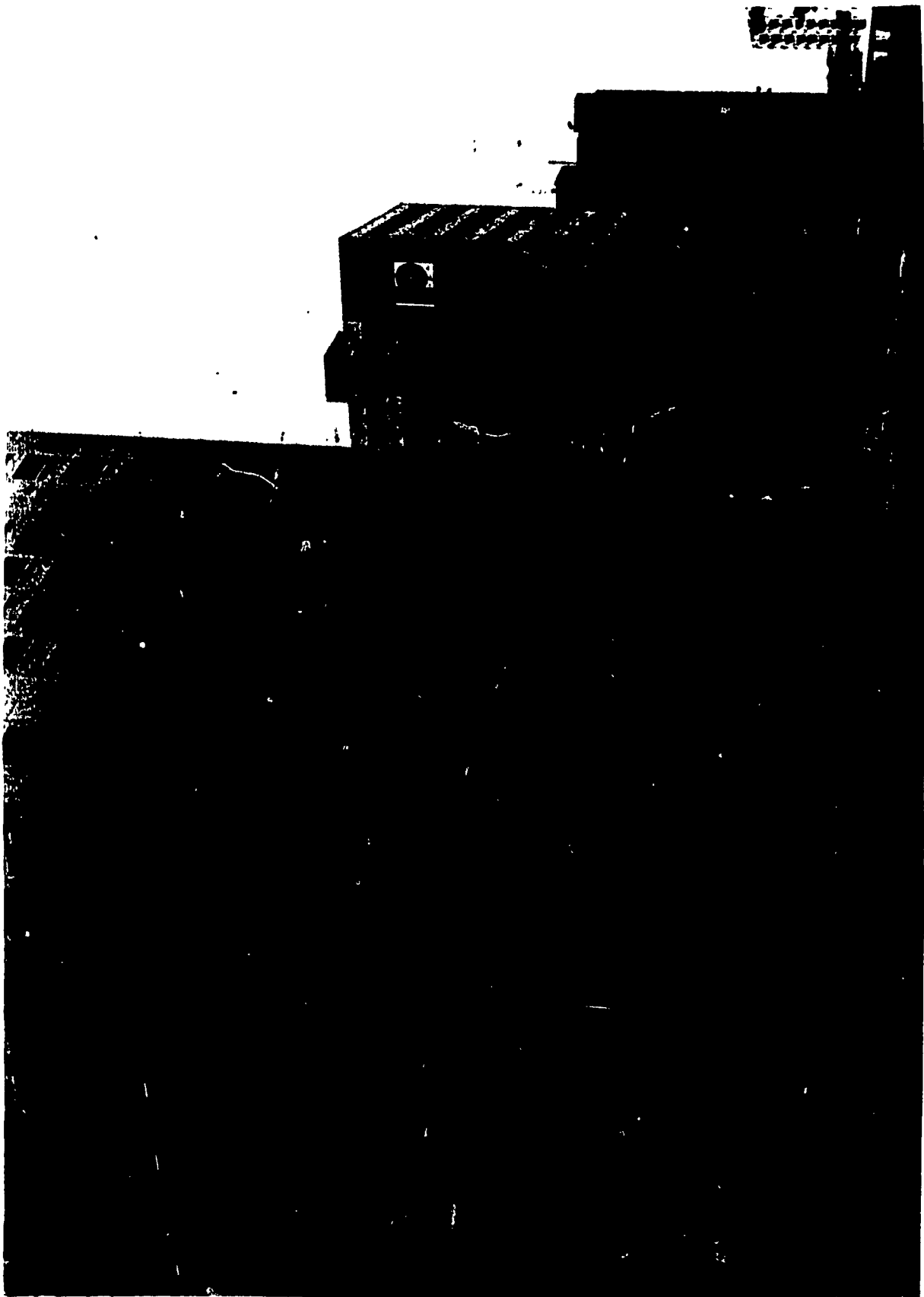


Plate 13 Drawing of banner by Laurent Gascon



Angle Berri

Plate 14 FFF (banderoles)
Berri, looking east



Plate 15-1 Pine Forest
north side Sherbrooke, between
Berri & St-Hubert

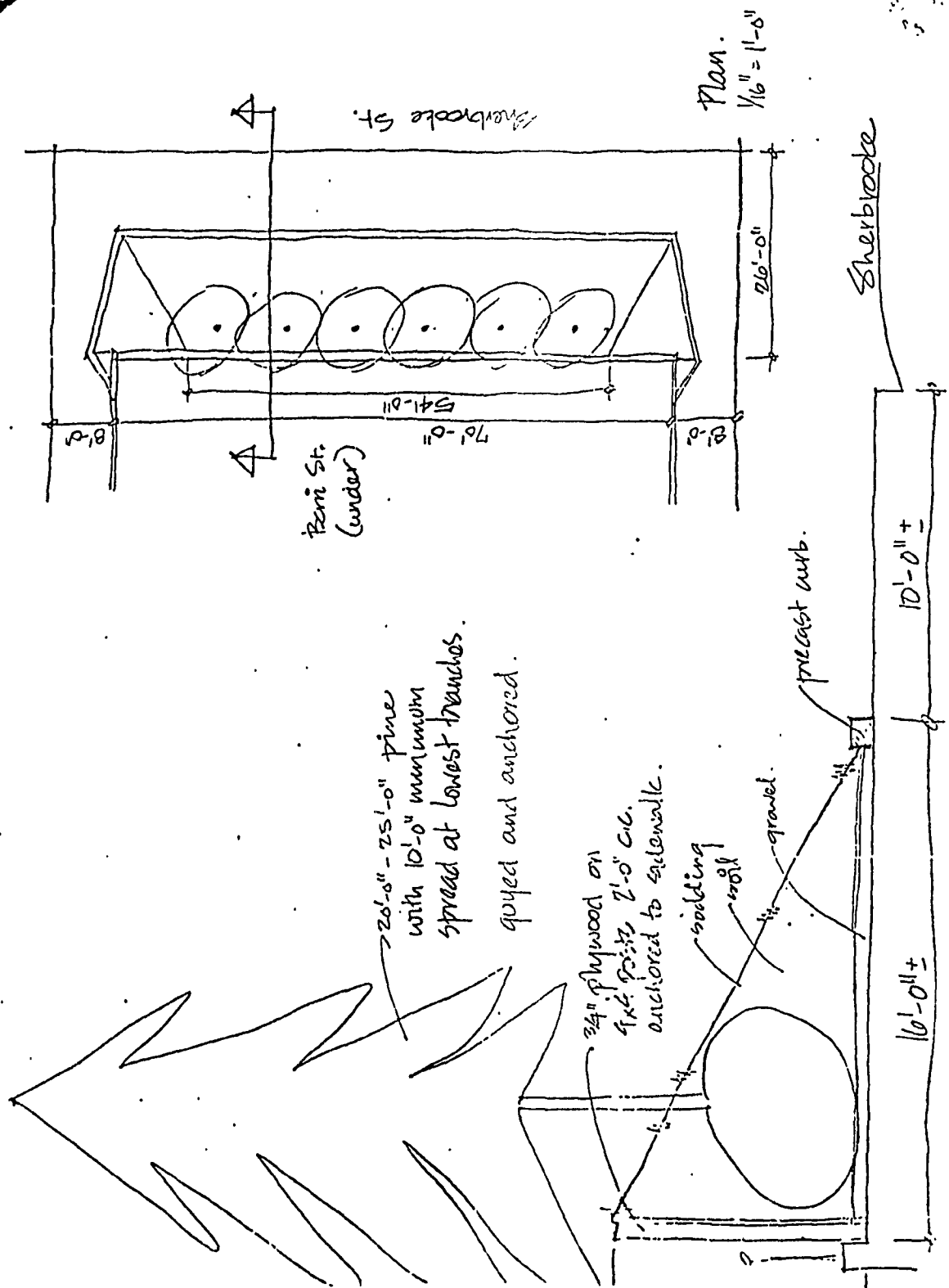


Plate 15-2 Technical Drawing of Pine Forest

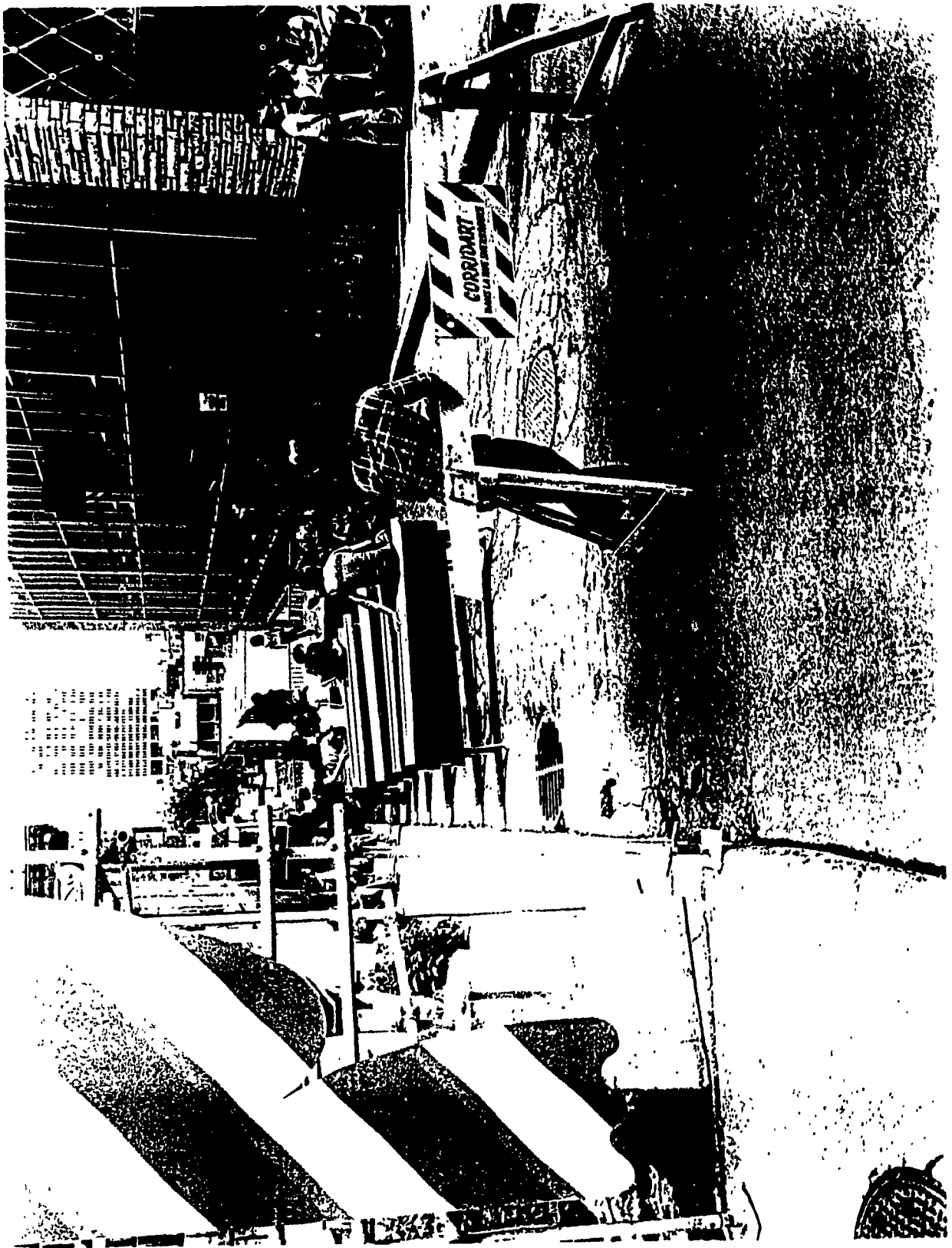


Plate 16-1 Théâtre sur la rue St-Christophe

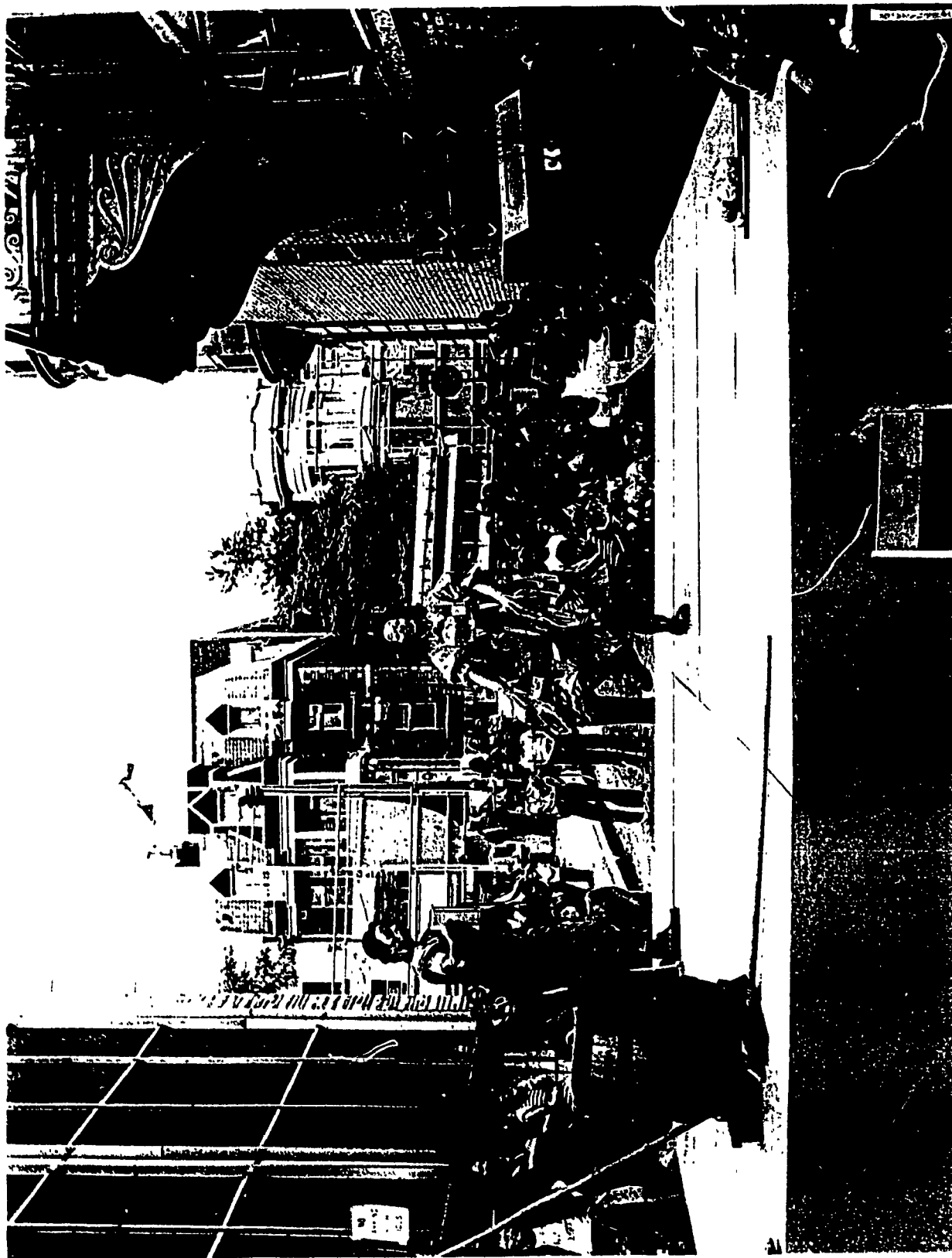


Plate 16-2 Théâtre sur la rue St-Christophe

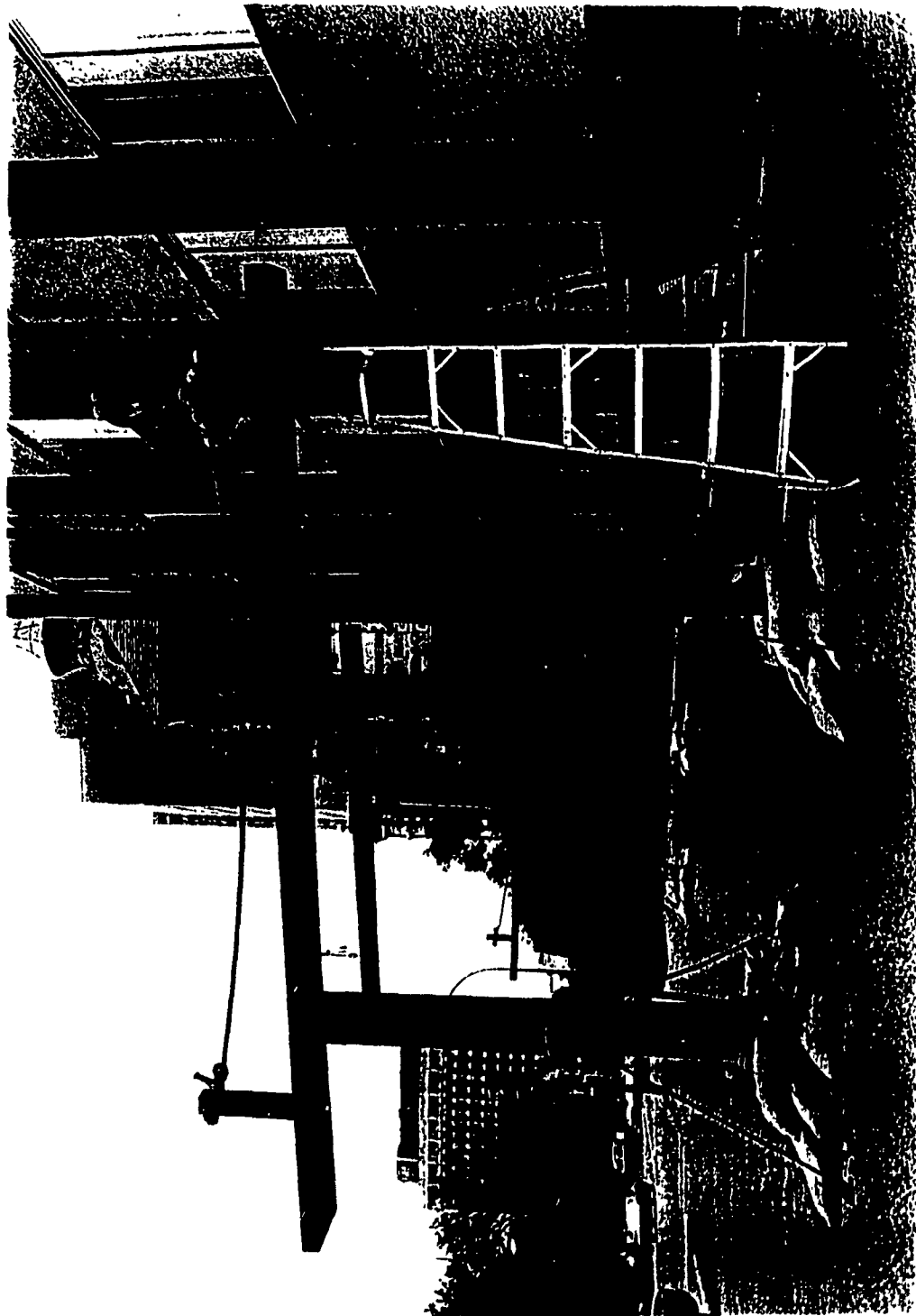


Plate 17 Installation of Torii by Reusch
north-west corner Sherbrooke & Amherst

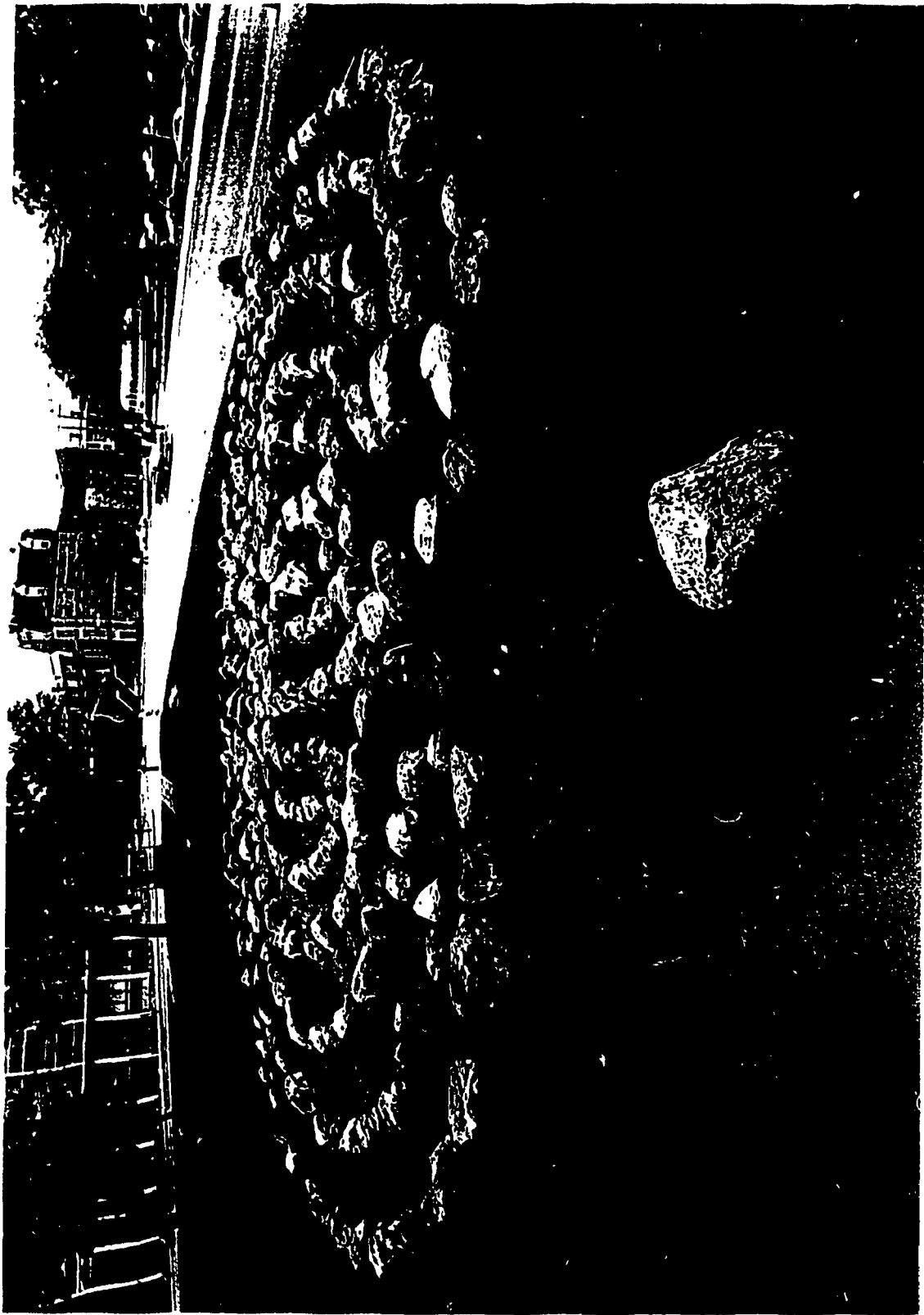


Plate 18 Stone Maze
corner Sherbrooke & Cherrier

60



Parc Lafontaine

Plate 19 Cross-Country
Parc Lafontaine, north side Sherbrooke between Cherrier
& Calixa-Lavallee



Cerfs-volants
roof of Bibliothèque nationale du Québec

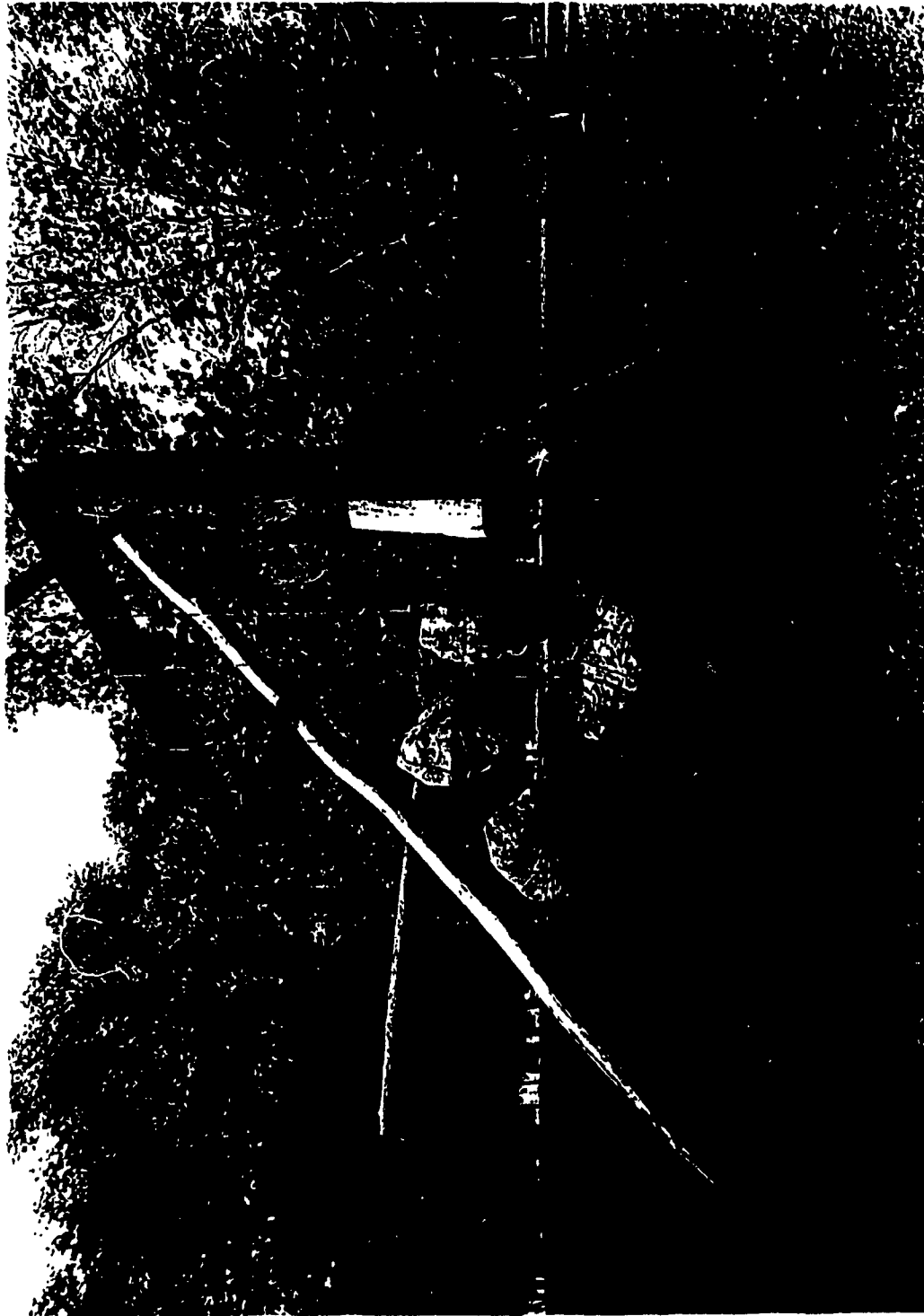


Plate 21 Suspension Two
 Parc Lafontaine



Plate 22-1 Claude Thibaudeau's banners
corner Sherbrooke & Sheppard



Amy Sheppard

Plate 22-2 Claude Thibaudeau's banner
corner Sherbrooke & Sheppard