

Un peintre de l'espace

Michel Morin

A Painter of Space

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Marie-France O'Leary

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1. Michel MORIN.

Marie-France O'Leary

Un peintre de l'espace: Michel Morin

2. 25 décembre 1976.
Huile sur toile; 195 cm x 130.

L'œuvre de Michel Morin est le reflet d'une recherche quotidienne à partir d'un ton fondamental originel. Ce ton est en harmonie avec le cosmos, et dans chacune de ses toiles s'inscrit un paysage aux nuances différentes et subtiles. Morin traduit une vision intérieure, longuement élaborée et méditée. «Je me sens assez près de la philosophie zen. De même que l'archer se projette dans la flèche, je passe à travers tout ce qui est physique pour me projeter sur la toile.»

A travers d'innombrables couleurs, la toile s'élabore sous l'œil attentif de son créateur pour devenir sa propre création. Suites ininterrompues où l'artiste fait son choix. Le tableau dominateur est l'aboutissement d'une série de toiles qui ont été prétextes au mouvement final.

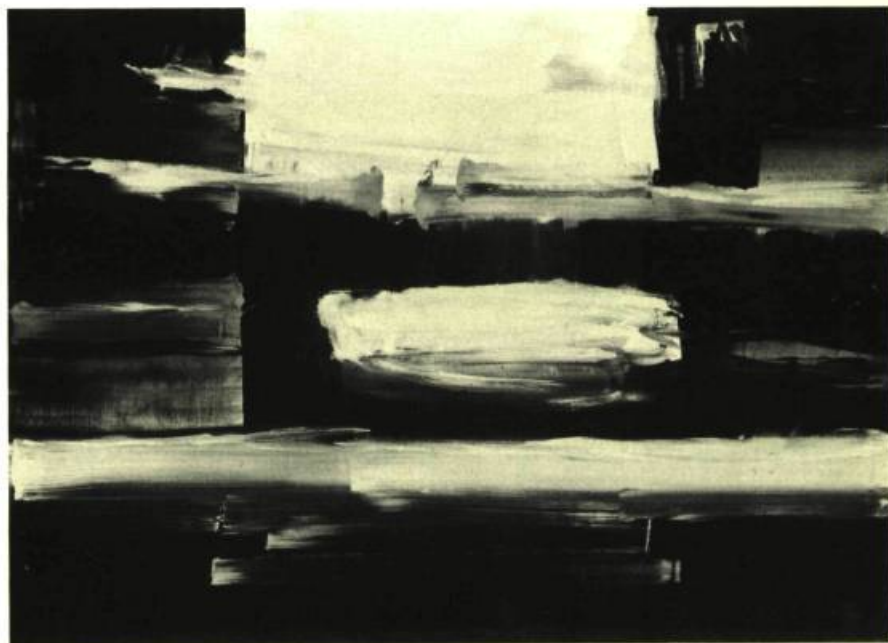
«La Vérité est dans l'intérieur, la Forme à l'extérieur», écrivait plusieurs millénaires avant nous Confucius, appliquant cette réflexion au domaine des nombres. Or, nous ne pouvons percevoir le langage de la peinture qu'à travers notre histoire; ainsi en est-il des tableaux de Morin. Un regard posé sur le tableau nous apprend quelque chose sur nous-mêmes en tant que nous y pénétrons. «C'est par le travail que notre langage se forme. Il est essentiel que je trouve mon rythme et que je l'explore et non un langage qui aurait pu m'être imposé.»

Pour cet artiste, il est essentiel de se situer à l'intérieur de l'objet et de la nature environnante. Car nul ne perçoit son environnement à la façon des autres. Chaque couleur correspond à une vibration personnelle. La percevoir et l'exprimer, c'est entrer en contact intime avec l'univers et s'ouvrir aux cycles de la nature. «Je choisis une couleur qui correspond à mon état intérieur. Celle-ci sera le point de départ de mon tableau. Ce dernier se développe alors progressivement. Je me sens guidé par une force intérieure où je contrôle chaque mouvement.»

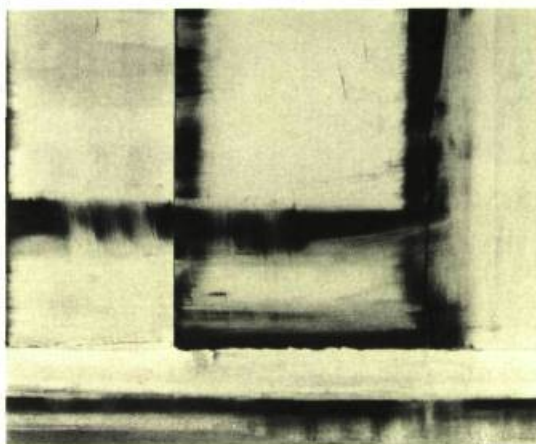
Grands espaces où les noirs, les gris et les blancs se correspondent, se fondent les uns dans les autres et prennent leur signification, manifestation d'une harmonie universelle, où nous ressentons l'équilibre d'une œuvre. Paysages s'épanouissant dans des demi-teintes que l'œil se surprend continuellement à découvrir sous des angles différents. Lumière jaillissant d'une nature intime et grandiose. «Certes la nature est source d'inspiration. Actuellement, l'homme la détruit. Et la terre finira par se retourner contre celui qui impose un cheminement néfaste à une évolution équilibrée. Il est urgent que des êtres sensibles à cette situation trouvent une solution pour améliorer cet état de fait. J'ai choisi de peindre. Et sans doute pour cette raison, je me sens plus à l'aise dans de grands formats où ma perception intérieure de la nature s'exprime plus librement.»

Peindre est une aventure difficile, et Morin doit quotidiennement assumer son choix: «Tous les jours, je poursuis. Mais j'ai aussi le droit de vivre en accord avec ce choix. Or, nous sommes sans cesse confrontés au jeu d'un système où l'artiste devient valeur commerciale. Comment concilier ces contradictions? Entreprendre deux métiers à la fois, je n'y crois pas; pour moi, c'est impensable. Que faire? Sommes-nous sans cesse appelés à être partagés entre notre gagne-pain et notre création?» Questions qui demeurent depuis si longtemps sans réponse. Un jour, peut-être, se formera cette communauté — que tant espèrent — où l'art s'intégrera au quotidien de chacun!

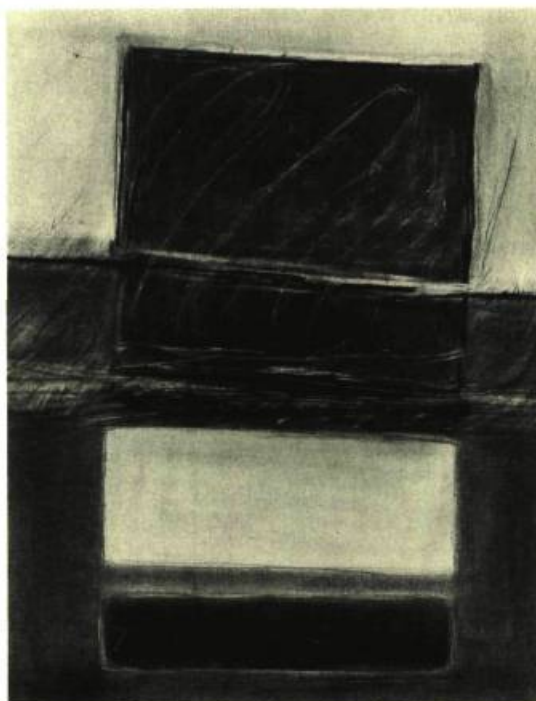
Au cours de sa carrière, Morin a touché un peu à toutes les disciplines artistiques, et sa recherche pro-



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3. Peinture.
Huile sur toile; 244 cm x 183.

4. Sans titre.
Fusain; 51 cm x 66.

5. Sans titre.
Fusain; 66 cm x 102.

6. Sans titre.
Pastel et fusain; 66 cm x 51.
(Toutes les photos sont de
Gabor Szilasi.)

cède de plusieurs démarches. De 1965 à 1970, il travaille occasionnellement au laboratoire Ciba à différentes techniques d'impression sur tissus. Il effectue aussi, durant cette période, des recherches sur la céramique aux ateliers de North Hatley et travaille en collaboration avec le potier américain Kent Benson. Des expositions, tant personnelles que de groupe, témoignent de ces recherches où le peintre trouve peu à peu sa réalité. De 1970 à 1976, réalisation de sérigraphies, d'acryliques, d'encres, de gouaches qui le conduisent à une exposition particulière à Paris, à une exposition conjointe avec des peintres canadiens et avignonnais et, pour conclure, à cette récente exposition personnelle à Montréal, où l'expression du peintre s'affirme dans toute sa maturité.

«Devant mon œuvre, je me recueille. Rituel quotidien où je retrouve toujours mon rythme. Je médite jusqu'à ce que je me sente prêt. Je concentre mes énergies: le tableau naît.»

Lente préparation où la toile tissée dans le cerveau s'exécute spontanément. Langage qui se forme et se crée toujours neuf parce qu'ouvert à des dimensions spatiales. Moyen de communication directe et émouvant. Projection d'ondes sur des champs magnétiques qui s'étendent à l'infini, puisque tout ce qui vit est mouvement d'un champ de conscience à peine exploré.

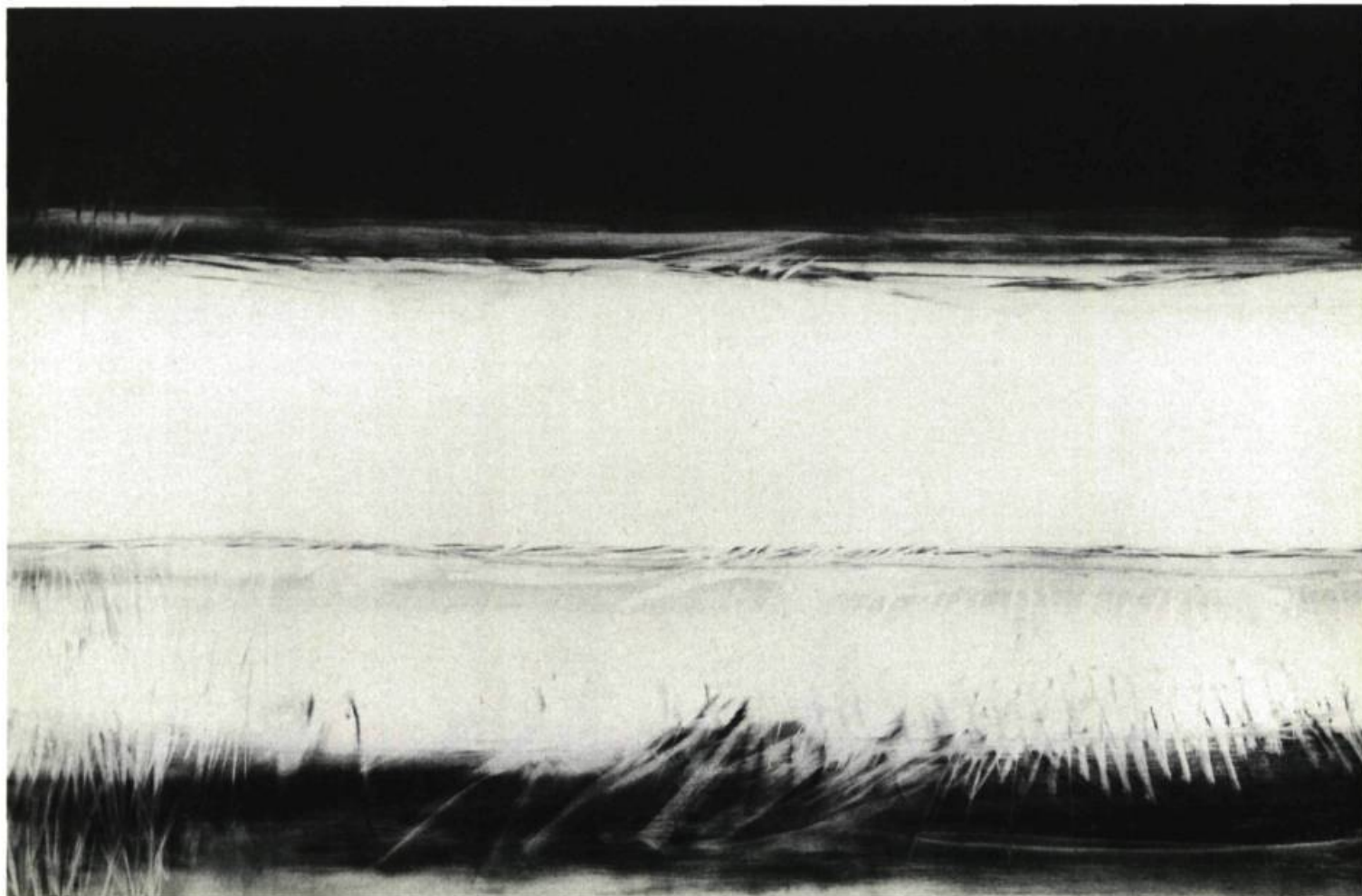
Dans une série de dessins, Morin, jouant avec les couleurs, fait appel à la symbolique du cercle que nous

retrouvons, structuré, s'apparentant à la figuration du yin-yang, éléments d'un ensemble que nous ne pouvons pas isoler, aspects complémentaires de l'Univers. Harmonie, rythme, Morin nous transmet une dimension exacte de l'espace-temps, aucune partie du dessin ne peut être dissociée de l'autre. Il s'agit ici d'une forme d'expression différente des tableaux qui permet de nous confronter à des aspects, opposés en apparence à la toile, mais peut-être créés comme prélude aux grands espaces, origine de la réflexion de l'artiste. L'importance des dessins est primordiale dans l'évolution de l'œuvre de Morin, et, s'il tend à réaliser une architecture de grands formats, nous devons d'abord entrer en contact avec eux et vivre l'émotion lumineuse qui s'en dégage: vibrations intenses des quatre saisons de l'être, de l'angoisse à la joie, quête d'un Graal toujours présent en chacun de nous.

Ses toiles s'apparentent aux courants de l'histoire de la peinture de l'humanité quand le peintre demeure pionnier de terres dont l'exploration se renouvelle constamment. Morin tire de sa perception la substance de sa toile, qu'il réalise au-delà des apparences externes. Il provoque ainsi des associations qui enrichissent chaque élément de son tableau en apportant un sens nouveau transmis par une concentration de chaque instant.

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English Translation, p. 88



Maisonneuve is not yet fully known. We know that he was involved in the construction of the fire station, the public baths, the market and the City Hall. These buildings still remain today. In their time, they contributed to giving to Maisonneuve the reputation for being one of the most beautiful municipalities in North America. And while the authorities of Maisonneuve had been working for a "City Beautiful", they had not neglected the health of the residents. In the basement of the City Hall was located a laboratory for sterilizing and pasteurizing milk; trained nurses were also instructing housewives in the best methods for caring for their children. These measures had the effect of reducing the infant mortality to about six per cent, as against forty in other cities of Canada. The same care was exercised in regard to water supply. The presence of the Dufresne family, through the restoration of their house, will be a lasting witness for future generations. Sherbrooke Street once had many such mansions. Most of them have now been destroyed. Those that are left were greatly altered. The Château Dufresne will be the only one restored to its original furnished condition.

A PAINTER OF SPACE: MICHEL MORIN

By Marie-France O'LEARY

Michel Morin's work is the reflection of a daily research beginning with a fundamental, original tone. This tone is in harmony with the cosmos and in each of his canvases there is inscribed a landscape of different and subtle nuances. Morin translates an interior vision, deliberately prepared and pondered. "I feel myself rather close to Zen philosophy. Just as the archer projects himself in the arrow, I pass through everything physical to project myself on the canvas."

Through innumerable colours the canvas develops under the heedful eye of its creator to become his own creation. Uninterrupted continuations in which the artist makes his choice. The dominating picture is the outcome of a series of canvases that have been the pretexts to the final movement.

"Truth is in the interior, Form at the exterior", Confucius wrote several thousand years ago, applying this thought to the domain of numbers. Now, we can perceive the language of painting only through our history; and so it is of Morin's pictures. A gaze fixed on the picture teaches us something about ourselves in so far as we enter into it. "It is by work that our language is formed. It is essential that I find my rhythm and that I explore it and not a language that might have been imposed on me."

For this artist, it is essential to place himself at the interior of the object and of surrounding nature. Because no one perceives his environment in the same fashion as another. Each colour corresponds to a personal vibration. To perceive and express it is to enter into intimate contact with the universe and to open oneself to nature's cycles. "I choose a colour that corresponds to my interior state. This will be the point of departure of my picture, which then develops progressively. I feel that I am guided by an interior force where I control each movement."

Vast spaces in which blacks, grays and whites communicate with each other, melt one with the other and take on their meaning, the manifestation of a universal harmony where we feel the balance of a work. Landscapes blossoming out in half-tints that the eye is unceasingly surprised to discover under different angles. Flashing light of an intimate and awesome nature. "Certainly nature is a source of inspiration. At present man is destroying it. And in the end the land will turn against the one who imposes an ill-fated development on a balanced evolution. It is imperative that persons sensitive to this situation find a solution to improve this state of things. I have chosen to paint. And, doubtless for this reason, I am more at ease in big forms where my interior perception of nature expresses itself more freely."

Painting is a difficult adventure, and Morin must daily take up his choice: "Every day, I go on. But I also have the right to live according to this choice. Now, we are incessantly confronted with the play of a system in which the artist becomes a commercial value. How to reconcile these contradictions? I do not believe in undertaking two crafts at the same time; for me, this is unthinkable. What to do? Are we continually called upon to be divided between our livelihood and our creating?" These are questions that have been for so long without answers. One day, perhaps, this community — hoped for by so many — will be formed, where art will be integrated into the daily life of everyone!

During his career Morin has touched lightly on all artistic disciplines, and his research originates from several stages. From 1965 to 1970 he worked at the Ciba laboratory on different techniques of impression on fabrics. During this period, also, he carried on research on ceramics in the North Hatley Studios and worked with American potter Kent Benson. Solo as well as group exhibitions are evidence of this research where little by little the painter discovered his reality. From 1970 to 1976 he produced serigraphs, acrylics, inks and gouaches, which led to a private exhibition in Paris, to a joint exhibition with Canadian and Avignon painters and, finally, to this recent solo exhibition in Montreal, where the painter's expression is asserted in all its maturity.

"Facing my work, I commune with myself. A daily ritual in which I always rediscover my rhythm. I meditate until I feel ready. I concentrate my energies: the picture comes to life."

A slow preparation during which the canvas woven in the mind is executed spontaneously. A language that is formed and always newly created because it is open to spatial dimensions. A direct and moving means of communication. A projection of waves on magnetic fields that stretch to infinity, since everything that lives is movement of a little-explored field of awareness.

In a series of drawings, Morin, playing with colours, calls upon the symbol of the circle that we rediscover, structured, allied to yin-yang figuration, elements of a whole that we cannot isolate, complementary aspects of the Universe. Harmony, rhythm, Morin conveys to us an exact dimension of space-time, and no part of the drawing can be dissociated from another. This involves a form of expression different from pictures, which allows us to be confronted with respects ostensibly opposed to the canvas, but perhaps created as a prelude to vast spaces, the origin of the artist's reflection. Drawings are of prime importance in the evolution of Morin's work, and, if he tends to produce architecture of larger size, we must first enter

into contact with them and live the luminous emotion that is released by them: intense vibrations of the four seasons of man, agony and joy, the search for the Holy Grail always present in each of us.

Morin's canvases are related to the currents of the history of mankind's painting when the painter remains a pioneer in areas whose exploration is constantly renewed. From his perception he draws the substance of his canvas, which he produces beyond external appearances. In this way he instigates associations that enrich each element of his picture while bringing forth a new meaning conveyed by a concentration of each moment.

(Translation by Mildred GRAND)

ON THE SECRET PAINTING OF LOUISE FORGET

By Jean-Claude LEBLOND

The first time I met Louise Forget in her Paris studio, she was engaged in the production of a series of pictures different from anything she had created up to that time. *Suite parisienne* ushered in a new cycle, a new stage characterized by an extreme and strict structuralization of her pictorial space and the fundamental architectonic element: the triangle¹.

Suite parisienne

In fact, the observation of one of her canvases reveals to us, at the level of composition, a distribution of the surface in triangles clearly indicated at one time by chromatic masses, but also by lines, segments of straight lines that cross the field like signs. Number 16 of this *Suite* gives us a good example. On the left rises, like a column, a drawn-out mass composed of the opposition of two triangles linked by vectors with obviously imaginary focal points, which creates an ensemble of triangles and freely calls to mind an architectural form. "I chose the triangle as a symbol", she would say, "because I constantly found it in my field of vision. When I was walking and thinking of my picture, I always encountered this triangle, whether vertical or oblique, which was the initial step."

The *strategic* centre of this lengthened mass, a modified lozenge, rests on a tension introduced by two horizontal elements: a short line on the left and a white mass like a zone of demarcation on the right. The lower right rectangle, separated by an oblique line that joins the structure to support it, creates two triangular masses in its turn.

However, one's gaze will not spontaneously be directed to the left onto the heart of the obelisk, but will be arrested right in the middle of the surface at the junction of the two white zones: horizontal and vertical. Afterwards, it will travel to the periphery, along lines placed there to direct the reading, to simplify it, one might say. A curious vision placing lower down a sphere that establishes the farthest ultimate point in this perspective by opposing to it, on the extreme right, another sphere which marks the closest point, and the whole composition is organized between these two focal points.

Another detail. When the picture has been executed in flat tint, the two focalization points