

Harris and the others helped define a Canadian style by looking with fresh eyes at the wild landscape and giving passionate expression to its force in an explosion of vivid colours. The Group was the first to articulate a pictorial nationalism and a Canadian Impressionism.

At the end of the Thirties, Montreal became a new centre of Canadian painting with the emergence of the *Automatiste* movement in Quebec. Among its "explorers of the imaginary" were Alfred Pellán and Jean-Paul Lemieux. Another contemporary, Paul-Emile Borduas, co-authored the artistic and political manifesto *Refus Global* in 1948 as a revolt against a mechanistic and rational civilization. One of Borduas' generation, Jean-Paul Riopelle, was loudly acclaimed in London and Paris in 1948, the first time a Canadian stood out as a world leader in abstract art. In the wake of *Automatism* came a new wave known as *Espace dynamique* (whose members included Claude Tousignant and Guido Molinari), which examined structures, rhythms,

Oneiromancy
Alfred Pellán

