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ABSTRACTS

GERMAIN, Annick et Daniel LATOUCHE: *Grandeur et misère d'un art en représentation: l'architecture montréalaise et la construction de l'espace public*

Criticism of the modern movement has shaken the architectural institution, which today counts on its participation in the definition of the public sphere to ensure its legitimacy. This strategy leads it to place increasing emphasis on representation. How is this art of representation exercised in urban development in Montreal? Will it enable architects to renew their image? These questions are central to the reflection.

SIOUTI DURAND, Guy: *Aventure et mésaventures des sculptures environnementales au Québec 1951-1991*

Do sculptures change the world? Here we will examine the *Environnements*, a little known avant-garde sculptural movement which began in the 1950's but culminated during the 1980's. We shall describe these works on the sociocultural level, and also provide a sociological and critical analysis of them, with emphasis on how they fit in with the sculptural tradition of Québec and at the same time with the post-modern movement.. a quest to chisel out an alternative approach?

LEMAY, Yvon: *La photographie dans les périodiques québécois au cours des années 1980: la question de l'art et du politique*

During the eighties, an important trend appeared in Quebec among the authors who wrote on the artistic practice of photography. In fact, many of them then showed an interest in their writings for the social dimension of this practice. So as to give a general view of this phenomenon, we have studied the articles published in Quebec's periodicals between 1980 and 1989. Three aspects have held our attention: 1) the main features of this trend; 2) the divergence of opinion among the authors; and 3) the lessons which can be drawn from this approach for the nineties.

SAOUTER, Catherine: *Le téléroman, art de nouveaux conteurs: formes et influences du récit téléromanesque*

The television serial, which extends the long and fruitful career of the serialized novel in the press and on the radio, is the most widely consumed fictional form, far outstripping the film and the novel. Structurally and thematically speaking, the television serial is in the process of becoming a veritable paradigm, spreading beyond the strict boundaries of television into other forms of expression: cinema, literature, comic books. A few elements are provided as a demonstration, based mainly on the television serial *Les Filles de Caleb*.

CHAMBERLAND, Roger: *Les voies/voix multiples de la poésie québécoise contemporaine*

Not very many studies of contemporary poetry have been written because this literary field, more than any other, has been the forum of an avant-garde movement that has had a profound impact on the genre. However, if one looks more closely, it can be observed that the field of poetry has all too often been examined on the basis of the effect of an institutional framework that has placed this new style, the *Nouvelle écriture*, at the forefront. Our purpose here is to revisit the common ground of avant-garde poetry and then move toward the neglected avenues of more classical poetic discourse, as well as those that have in a sense broken away from the avant-garde movement to explore completely different pathways or voices. The goal is in fact to establish the topography of these zones of poetic creation and to identify the characteristics essential to a new esthetic paradigm.

LORD, Michel: *Fantasmés étranges et figures épiques dans le récit fantastique bref*

From epic to novel to short story, literature has gradually moved away from the idea of a total picture and has tended instead toward the expression of a fragmentary vision, as the world has become increasingly complex, fragmented and inexpressible as a whole. However it is not certain that all authors have given up on the project of saying the unsayable and of expressing, whether consciously or unconsciously, the totality of human experience within brief texts. Over the past twenty years in Québec, the short narrative form in the domain of the fantastic has grown considerably. In this literature, with regard to authors such as André Carpentier, André Berthiaume, Aude, Gilles Pellerin, Daniel Sermin and Marie José Thériault, one can find this will to renew the connection with the magical and the epic, while maintaining a certain measure of reality.

DUMONT, François: *L'essai littéraire québécois des années quatre-vingt: la collection «Papiers collés»*

Founded in 1984, the collection «Papiers collés» from *Les Éditions du Boréal*, today constitutes the principal Québécois collection devoted to the literary essay. An overall analysis of the fourteen titles that appeared during the 1980's shows that their typical point of departure is the setting out of a paradox, through a *self* manifested on the basis of a circumstance. The principal object of discourse is Québec. As for the destination of this discourse, it is not the resolution of the paradox, but rather its exacerbation: in fact in each of the essays in the collection, a refusal to resolve takes shape linked to the affirmation of the value of contradiction.