

1960 in Montréal

Serge Tousignant – Clip 4

This was quite a time. I think it's because it was a time when – well, it's probably the same for young people today – we felt that everything was possible. We didn't ask too many questions about what would happen next. We didn't use the term “visual arts;” we talked about “plastic arts,” because there was a marked difference between the world of plastic arts – the world of artists, painters, sculptors, draftsmen and printmakers – and the world of photographers. There was not a lot of contact between the two. When there were big art exhibitions, photographs were very rarely included; it was just the plastic arts. Photographic exhibitions had nothing but photography. So that was the scene in the mid-1960s. Even within the plastic arts, you either painted, drew or made prints – there weren't many multidisciplinary artists, like the ones we saw appear en masse at the end of the sixties and who were so prominent throughout the seventies. Now it's the norm, for the most part. There are still painters, which is great, and sculptors, which is great, but most young artists do installations in which we find all the disciplines intermingled: photography, video, painting, drawing, all mixed together. It's as if we abolished all the barriers that had existed between the disciplines, to allow the artists to follow their tastes and ideas to create works using all forms of artistic expression.