

## Summaries of the Articles

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Number 31, Summer 1963

URI: <https://id.erudit.org/iderudit/58523ac>

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### Publisher(s)

La Société La Vie des Arts

### ISSN

0042-5435 (print)

1923-3183 (digital)

[Explore this journal](#)

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### Cite this article

Trent, B. (1963). Summaries of the Articles. *Vie des arts*, (31), 49–51.

# S U M M A R I E S O F T H E A R T I C L E S

Translation by BILL TRENT

## *F. Cleveland Morgan*

by PAUL DUMAS

Few people have supported art in Canada with as much generous enthusiasm as F. Cleveland Morgan whose donations to the Montreal Museum of Fine Arts from 1916 until his death last year totalled nearly 700 pieces.

The museum collection, however, has just been enriched by the donation of some 450 additional pieces from Mr. Morgan's home on Peel street. The new collection, donated by Mrs. Elizabeth Morgan, includes prize art objects covering an historical span of 5,000 years.

One of the items is a melancholy landscape by Richard Wilson, a reminder of Mr. Morgan's earliest days as a collector. In the early years of the century, the patrons of the then Montreal Art Association limited their artistic curiosity to painting and sculpture.

But the new gift covers a wide range of other pieces, too, among them some Persian ceramics and miniatures, Chinese vases and bronzes, Japanese engravings and paintings, some European miniatures.

Also of interest are a hippopotamus in wood of the early Egyptian period; a funeral portrait of the Fayoum area; a Polynesian *tiki*; a bronze bird of Benin; some excellent examples of French, English and American silverplate of the 18th and 19th centuries; a bronze hatchet of the Louristan region; and a reclining lion (Scytho-Mongol art) of the first or second centuries.

### Page 10

Illuminated letter "P" from page 171 of an antiphony: Death of a Dominican saint. Perugia, XIVth century. Tempera and gold leaf parchment. 23 $\frac{3}{8}$ " x 16 $\frac{3}{8}$ " (60 x 41.60 cm.) This illumination probably comes from a work executed by a pupil of Giotto. Page 131 forms part of the collection of Ulrico Hoepli, a publisher in Milan. Other pages of this antiphony are in the Museum del Duomo in Perugia.

## *Borduas-Godbout*

by PATRICK STRARAM

In assessing the National Film Board's production of Paul Emile Borduas, I feel it necessary to establish two points at the outset. Firstly, I liked the film, with screen play, production and settings by Jacques Godbout. And secondly, I feel that the story of Borduas is a vehicle used by Godbout as a means of expressing himself in the medium of the screen.

A film-maker cannot really be faithful to a painter and a film cannot faithfully reproduce a painting. Those who want to know Borduas may only achieve this end through repeated contact with his canvasses. An artist creates his work within a prescribed, framed space. When this work is projected on the screen, it becomes a distortion of the original.

But a film may reflect a writer's views about a painter and for 22 minutes here Godbout does just that, expressing a personal point of view with respect to Borduas and commenting on the feelings the artist arouses in him. The film thus becomes a Godbout, rather than a Borduas, exercise. For me, it was an excellent documentary on Godbout, his personality coming through clearly in the light of his observations about Borduas.

## *Marta Pan*

by MICHEL BEAULIEU

Marta Pan, who worked with Niemeyer in the development of Brasilia and in connection with the Tripoli Fair in Lebanon,

is currently at work with her architect-husband, Andre Wogensky, in the Lebanese Ministry of National Defence, she made known on a visit to Quebec earlier this year. The Hungarian-born sculptress, who has adopted France as her home, is working on reliefs for the rough concrete wall in the ministry's Court of Honor.

Marta Pan, relating her sculpture to an architectural concept, says she seeks an artistic balance between her work and the surroundings in which they are placed. In life, she points out, man is always trying to effect a balance and even movement is an attempt to achieve it. Sculpture is purely mechanical and lacks aliveness unless it has movement and that movement produces a sense of balance.

The artist, in a constant search for new ways by which to relate to an overall concept, has made possible a happy union of the sculptural and architectural arts.

## *Painter of the city's reflection*

by JACQUES DE ROUSSAN

The big city, loneliness, concrete and greenery... contrasts to impress a painter to his depths, above all if he is seeking almost desperately to grasp the meaning of life caught in this man-made concentration-camp world.

Philip Surrey paints these infernal regions where symbolic structures threaten the freedom of the city-dweller but among the shadows there are lights suggesting escape and hope.

Since his studies in Winnipeg and in Vancouver, under Varley of the Group of Seven, Surrey has gone his own way. In 1936, at the Art Students' League of New York, he learned the tempera underpainting technique which he has used ever since.

A lover of Baudelaire, the artist, who fled the harsh brilliance of the prairies for the subtler light of the Pacific coast, then later of the East, brings out the grotesque in people, their pathos and animality. Sometimes his characters, singly or in crowds, are colorless beings who seek a truth which they brush by without seeing. The artist's predilection for morning or evening effects, rarely for broad daylight, results in figures, walls and trees of striking chiaroscuro.

In these crowds, as in that of "The Underpass" (le Tunnel) for example, we see a carefully worked-out geometric background animated, like a marionette theatre, by a score of lively people — mostly young women — whose physical aspect is emphasized by the strongly-marked forms. All are going in different directions. A young workingman clasps the hand of the girls, a chance encounter which will not last for ever.

"The Crocodile" (La Promenade), a scene of nuns with their pupils, stems from Goya in the touching realism of the faces of two of the children. "The Baseball Players" (Les Joueuses de baseball) is a little masterpiece thanks to the vivacious movement so dear to the artist. Let us add the tavern scenes which would surely have charmed a Daumier with their exaggerated yet human character.

In "Summer Evening" (Soir d'Été) is to be found, perhaps, the artist's key theme... a couple, two solitudes in the shadow of trees in a park... The ghostly green which emanates from "The Corner Store" (la Boutique du coin) in that icy night underlines again the isolation of each passerby. The footsteps in the snow are there to remind us that man weighs little in Time.

All through, the drawing is very finished; it is not for nothing that Philip Surrey is an admirer of Poussin and also uses the triangle composition as practised in the XVth century, not to mention the intensification of color by the use of the tempera underpainting.

## Georges Mathieu

by JACQUES FOLCH-RIBAS

Georges Mathieu, a highly unlikely man who numbers among his numerous accomplishments the invention of jet-painting, thinks that dandyism (the personal art of being smart, especially with respect to clothing) may be the salvation of a world whose people are becoming more and more enslaved by convention.

Mathieu, a man of elegance and endless animation who has never been seriously bothered by convention himself — he wears fabulously-expensive robes of lace and enjoys his meals in the luxury of a Roman bed — considers dandyism a necessary way of life for himself. Actually, he could not be otherwise. He is a man who has always sought the elegant and the excellent and, as a painter, he has discovered that art is a part of everything.

The artist has attracted more than casual interest throughout the world with his speed-painting. Before an audience in the Theatre Sarah Bernhardt in Paris, for example, he did an entire painting on a canvas that measured 36 feet in just 20 minutes. He has painted, too, in front of the cameras for television audiences estimated in the millions in Germany and in Canada.

Mathieu, however, despite the elegance, can be as explosive as his canvasses. He waged a virtual war in the 1940s, for instance, against supporters of the geometric school of abstract art, a battle which finally ended with recognition for the lyric school. People have assessed Mathieu in different ways (he was once described in Japan as the greatest Occidental painter since Picasso), but there is little doubt that he has brought a new lucidity to the field of art.

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Gouache (Larivière collection). In gouaches and water-colors, Mathieu scatters as much vivid color as with oil. The oriental influence one perceives in the swift brush, in the graffiti, in the thick smear, one finds it again in the vibrant tones, never subdued, of which water-color and gouache are capable if speedily executed. 25½" x 19½" (65 x 50 cm.)

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A water-color (private collection) which lack flat tones. Here the play of line forms a Bach-like harmony in which themes and variations are super-imposed and so intertwined that it would be difficult to separate out any part of it. 32½" x 25" (82.55 x 63.5 cm.)

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An oil entitled "Anaximander of Miletus" (Montreal Museum). It is typical of a Mathieu oil: on a horizontal support, a curve to the right and downwards, on which is based the main pictorial mass, which is itself balanced by a heavy lateral extension towards the left. In a plane closer to us and generally in colors that are luminous (yellows, whites, vivid red) or even acid (green), the cabalistic signs, written by squeezing directly from the tube, intermingle but rest on the dominant curve. Dozens of variations on this theme have been painted by Mathieu. 38" x 76½" (96.80 x 195 cm.)

A variation of a characteristic theme: "Homage to Dollard des Ormeaux", a canvas executed in oil on a dark red ground for Canadian Television. The closed design (round, square), quite rare in Mathieu where everything explodes or extends, is here used several times. (Dominion Gallery). 38" x 76½" (96.80 x 195 cm.)

Another variation: "Hudson Bay" (Dominion Gallery). Two curves, this time, situated below and in the centre, and the possibility of their touching. 38" x 76½" (96.80 x 195 cm.)

### Page 34

An essay into the vertical, entitled "Peter the Hermit Changing the Destinies of the Orient and the Occident" (Camille Hébert). Here the explosion seems to be muted by an accumulation of elements above the usual curve. Oil, 1959. 64" x 38" (163 x 96.8 cm.)

*Invited by Dr. Max Stern, Georges Mathieu executed most of his canvasses in two days at the Dominion Gallery, Montreal.*

## The Magic Art of the Land of Dying Souls

by LEON "LIPPEL"

Oceania, comprising 30,000 islands of the Pacific Ocean and divided ethnologically into Polynesia, Micronesia and Melanesia, has been a source of sculptural fascination for the rest of the world since the days of the early Portuguese and Spanish explorers.

In the field of Melanesian sculpture, the Swiss archaeologist and ethnologist, Felix Speiser, defines a variety of schools, among them the archaic, which has no fixed form; the curved style, found in New Guinea, in the Bismarck Archipelago and in the Trobriand islands; the bird beak school of the north shore of New Guinea, the Solomon Islands, the New Hebrides and New Caledonia; and the comparatively more recent korwar school of cubism (?) in northwest New Guinea. A pure Melanesian style of work is to be found among the sculptures of the island of Tami on the east coast and a section of the south coast of New Guinea.

Ethnologists expect the Melanesian sculptures will soon lack definite historical identity. Already the people of New Guinea are beginning to forget the ancestors for whom the sculptures were made.

## Exhibitions

### Spring Show

The 80th Spring Show of the Montreal Museum of Fine Arts suggests that perhaps the time has come to call a halt to these exhibitions. They are becoming more and more disastrous and the most recent one can only be described as being, dull, sad and, incidentally, ridiculous. Some 1,000 artists, from Canada, the United States, France and England, were reported to have submitted nearly 2,000 works. The show included only 118 works representing 103 artists. Insofar as the grand prize was concerned, it went to Harold Town, raising the suspicion that it was chosen more because of the name of the artist than because of the work itself. Town has done some excellent works but this was not one of them. Let us try another formula for a Spring Show — and never another like this one.

Guy ROBERT

### Tobie Steinhouse

Several series of engravings, dealing with the winds, subterranean areas, the firmament, dreams, forests, and night were shown by Tobie Steinhouse at the Montreal Museum of Fine Arts in April. The artist used the same plates, changing the inks to get a variety of forms at less cost and with less work. It is a valid procedure but sometimes there is an artificiality to the tones.

G. R.

### Monique Charbonneau

Monique Charbonneau's subjects have now assumed a new maturity and a dominating seriousness and the world she now shows us is one of warm lights and peaceful encounters. There are grave situations here, such as the one suggested in *La Porte Interdite* (The Forbidden Door) with its secret signs, but they call for tender consideration. This is work born of an artist's fervent need to express herself and the result is often a deep and tender nostalgia.

G. R.

### Joyce Rose

Joyce Rose's enamels and sculptures, products of an incredible amount of minute technical detail, were displayed in April at the *Galerie Libre*. Working in copper, she has achieved a happy union of subject matter and color. Her faces, her animals and other forms provide some wonderfully striking imagery and an intriguing look into a strange imaginary world.

G. R.

## Henri Julien

A well-planned retrospective exhibition of the works of Henri Julien was held at the *Galerie Morency Freres* in March. Eight of the oils shown belonged to the Simard family and had been loaned for the occasion. Henri Julien, who was born in 1851 and died in 1908, took up oil painting only toward the end of his life. He emulated the anecdotal style of Cornelius Krieghoff. An excellent example of his work is one which is entitled, *La Criée des Ames*.

G. R.

## Albert Dumouchel

The work of Albert Dumouchel in the field of plastic arts is essentially a personal one — irreducible, serious and instinctive. In fact, his work is profoundly instinctive. In the works exhibited at the end of April at the *Galerie Camille Hébert*, composition continued to dominate the canvasses, whether they were the sombre works of 1959 or his more elaborate reliefs of recent date. The exhibition included both prints and canvasses, all of them showing a technical excellence and a commendable lyrical quality.

G. R.

## Five Young Painters

Five young painters, all of them products of the *Ecole des Beaux-Arts*, were recently featured in an excellent exhibition at the *Galerie Camille Hébert*. All of them are graduates of the school, some of them work with Dumouchel and some of them are now teachers. The artists are Robert Wolfe, Guy Montpetit, André Thérout, Roland Pichet and Serge Tousignant. Also exhibited with their works are two canvasses by Harry Vermy. All of the works of the five young painters are marked by one principal characteristic — they are all serious works.

Jacques FOLCH-RIBAS

## Books on Art

### Old Furniture of French Canada

An excellent new book on old French-Canadian furniture has just come off for those with a serious interest in the field. The author, Jean Palardy, worked five years to prepare this book, a work which cannot help but flatter our national ego. Palardy was one of the first collectors of old furniture here. The book, a luxurious edition, carries two prefaces, one by historian Marius Barbeau and the other by Georges Riviere, curator of the *Musée des Arts et des Traditions Populaires* in Paris.

Andrée PARADIS

### Books received

All the Paintings of Raphael, Volumes 1 and 2, by Ettore Camesasca (published by Hawthorn Books, Inc., New York, printed in England, and distributed in Canada by McClelland and Stewart Ltd., Toronto), is a good quality documentary work which is easy to consult for quick reference. Part of The Complete Library of World Art, this work, translated into English by Luigi Grosso, is a complete source of information on Raphael.

A. P.

## Echoes

### Roger Caron in Lebanon

Roger Caron who settled in Lebanon some years ago has succeeded in establishing a weaving workshop in a small village in that country. Several Lebanese artists have taken part in the work and the state recently placed some orders. One of the Caron tapestries, in fact, was offered to the UNESCO headquarters in Paris.

Andrée PARADIS

## International City of Arts

Quebec will have its place in the *Cité Internationale des Arts*, according to an announcement by Quebec Cultural Affairs Minister Georges Lapalme. The minister says his department has donated a sizeable sum of money to get a permanent studio for music, painting and sculpture in the Paris centre. The centre should be ready for occupancy by autumn of next year. Robert Elie, Quebec's cultural delegate in Paris, says the move will strengthen the ties that bind France and Canada and particularly those between Quebec and Paris.

## Riopelle

The year 1913 marked a turning point in the history of Canadian painting, lost in the great isolation of the 19th century. Morrice and Lyman brought to the Montreal Museum of Fine Arts the results of their experience with the school of fauvism which had taken hold in France. And then, after the last war, Pellán returned from Paris with a new set of views. From that time on, our painting was moving forward freely in the field of expression. Of particular interest here is the story of Riopelle, who was influenced by both the Montreal and Paris schools. This Quebec-born artist has now won international recognition in a world not open to just anyone. He has brought glory to Canadian painting.

## Music

### Gilles Tremblay

March 27, 1963, will go down as a date to remember in the history of Canadian music. On that day, in Paris, a major work of Gilles Tremblay, a composer of Montreal's young music school, was performed in the *Domaine Musical* under the direction of Ernest Bour. Tremblay, a native of Arvida, Que., born in 1932, and admitted to Quebec's Conservatory of Music in 1949, was the first Canadian composer to be so honored. Good things are expected of this young composer, once described by Olivier Messiaen as something of a genius.

Paul MARTIN-DUBOST

## Cinema

### Film Festival

The Canadian National Commission for UNESCO festival and conference on films dealing with art, held in Ottawa on May 23, 24 and 25, underlined the usefulness of comparing methods of production and distribution of these films. Some 30 countries took part in the festival and more than 50 films were shown, most of them for the first time in Canada. Among Canadian films shown, three won enthusiastic comments. They were *The World of David Milne*, Gerard Budner, producer; *Painting of a Province*, Kirk Jones, producer; and *Paul Emile Borduas*, Jacques Godbout, producer.

Andrée PARADIS

## International Museum

The International Museum of Film on Art celebrated the fifth anniversary of its founding in Montreal on May 17 and 18. The occasion coincided with the seventh anniversary of the founding of the Canadian Museum of Films on Art. Among visitors present for the occasion were Dr. J. G. Mainero, executive director of the Mexican Museum; and Dean Warren Bower and John Carter Brown of the American section. The International Museum was founded in 1958 to encourage other countries to set up museums similar to the Canadian one.

### «... pour la suite du monde»

It has been a long time since residents of Ile aux Coudres went fishing for white porpoise in the St. Lawrence river but a new full-length National Film Board production, employing actual islanders as performers, gives a vivid account of what the hunt was like. The film, based on an idea by Pierre Perrault, is the work of cameraman Michel Brault and soundman Marcel Carrière. Old residents were anxious to co-operate in the venture so that a permanent pictorial record of an extinct art would be available to coming generations.

Jacques DE ROUSSAN