

Summaries of the Articles

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NEW YORK

THE MUSEUM OF MODERN ART

11 West 53rd Street

5 mai-27 juin: Siskind, 40 photographies récentes: Rome, Chicago et Mexico; 11 mai-25 juin: Collages américains; 18 mai-6 septembre: Architecture moderne U.S.A.; 9 juin-10 octobre: Giacometti, 100 sculptures, dessins et peintures; 3 août-26 septembre: "Glamour Portraits": portraits photographiques, œuvres historiques et contemporaines sur les transformations de la beauté féminine; 10 août-26 septembre: Sculpture en verre, œuvres réalisées à Murano d'après des dessins de Picasso, Arp et Ernst; 29 septembre-28 novembre: Robert Motherwell.

WHITNEY MUSEUM OF AMERICAN ART

22 West 54th Street

28 avril-6 juin: Dix ans de dessins américains (1955-1965); 26 mai-13 juin: Acquisitions récentes des amis du Musée et du Musée; 23 juin-29 août: Jeune Amérique 1965: œuvres d'environ 25 artistes américains de moins de 35 ans; 1er septembre-10 octobre: La dernière sculpture de Bernard Reder (1897-1963); 15 septembre-17 octobre: Exposition Stuart Davis.

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue

Jusqu'au 3 octobre: Chefs-d'œuvre de l'art moderne; Peintures de la collection du Musée; 8 septembre-3 octobre: Jean Xceron.

THE JEWISH MUSEUM

1109 Fifth Avenue

20 mai-11 juillet: Pierre Alechinsky; 3 juin-11 septembre: Estampes; 12 mai-11 septembre: La communauté juive de Williamsburg; 26 mai-11 septembre: Marc Chagall, illustrations de la Bible.

BANFER GALLERY

23 East 67th Street

Juin: La figure; Juillet: Le paysage; Août: La nature morte.

THE MUSEUM OF PRIMITIVE ART

15 West 54th Street

19 mai-3 octobre: Chefs-d'œuvre des mers du Sud: Nouvelle-Guinée, Nouvelles-Hébrides, Nouvelle-Irlande et Polynésie.

SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

petroglyphes

BY FRED BRUEMMER

In an isolated area of eastern Ontario, far from the highway and cut off from the well-worn tourist paths by forest and swamp, are Canada's most important examples of primitive art. They are the Peterborough petroglyphs — veritable treasures of pre-Columbian Indian art.

The petroglyphs were discovered in 1954 by a prospector on an exploration tour of the Blue Mountains region, 35 miles north east of Peterborough. In the course of his travels, the prospector, Everett Davis, walked past a line ridge several times without noticing anything. But one night, stopping to rest near the ridge, his eye caught some strange figures on a rock.

Quite by accident that night, Davis discovered the biggest grouping of petroglyphs in the country. Other petroglyphs had been found in Canada before but never in this number.

The Peterborough petroglyphs include 92 figures engraved in the calcium stone to a depth of a quarter of an inch. They are distributed in two groups and cover a surface of 135 feet by 102 feet.

The first group has a large bird, probably a heron, measuring 51 inches from head to foot, as the centre piece. The bird is flanked by two triangles, representing trees, or perhaps spearheads. The centre piece of the second group is an almost life-size feminine figure. It is believed she is a symbol of fertility. Around her are intertwined designs supposedly representing serpents.

There are various theories about the age and origin of these figures. According to archaeologist Paul W. Sweetman, who has made the most detailed study of them, the petroglyphs may be the work of Indians of the Laurentian culture. Some objects of this culture, dating back some 3,500 years, have been found in a little river a few miles from the site.

But it is more likely that the figures are the work of the Ojibway Indians and that they do not date back more than five centuries. They bear a striking resemblance to the paintings of the Ojibways done on the rocks and cliffs of the area. The fact that the petroglyphs, done on relatively soft rock, have been hardly affected by the erosion of time, are further indication that they may be relatively recent. During the past 10 years, many studies have been made — but the Peterborough petroglyphs still remain a mystery insofar as date and origin are concerned.

sixth biennial

BY JEAN RENE OSTIGUY

Organized in 1955 with the object of assessing the development of contemporary Canadian painting every two years, the Biennial of Canadian Painting this year celebrates its 10th birthday.

The selection of the works this year was entrusted to William Townsend, professor at the Slade School of Fine Arts of the University of London. Professor Townsend already knew Canada and could count on the help of a consultative committee but these factors were not enough to make the exhibition a success.

What ensured the real success of the exhibition was the professor's keen sense of artistic discernment and his talent for organization. Almost without exception, all the canvasses had a real value. In addition,

Professor Townsend displayed a wide-ranging discernment which allowed him to fix a sympathetic eye on a variety of styles.

Two new schools include five or six adepts. They are the "pop art" and the "op art". Joyce Wieland and Jack Snow are natural representatives of the first group. In the second group, the work of Barbeau, Gaucher and Tousignant are commendable.

Combining "pop art" with the "hard edge", it is obvious that giant strides are being made in the country in cold abstractionism.

A happy mixture of things is evident in Jack Shadbolt's Northern Emblem #2. A number of works could be grouped under fantasy surrealism. They would include such artists as Pellan, Alleen, Louis de Niverville and Kittie Bruneau.

Traditional figurative painting included a landscape by George Swinton, a nude by Goodridge Roberts and an interior by Carol Fraser.

responsive eye

BY FERNANDE SAINT-MARTIN

The Responsive Eye, a recent exhibition by the Museum of Modern Art in New York, has produced some lively controversy in the field of American art. The surprise, of course, is that such an eminent institution as this, which was slow to accept abstract expressionism and which did virtually nothing to help the development of pop art, should give its wholehearted endorsement to a marginal collection such as that included in The Responsive Eye.

The controversy stems in large part from the museum's rather arbitrary selection of the works of Vasarely and Albers, each of whom is represented in the exhibition by a dozen works, and those of Glarner, Bolotovskiy and Diller, the exponents of neo-plastics. The latter three, who have exercised a great influence on the development of the "hard edge" in the United States, are completely lost. The role of these American painters is as important, if not more important, than that of the European masters because of the exciting explorations they have made in the problems of pure color and their interesting experiments with rhythm.

It must be pointed out, however, that generally speaking the exhibition was not designed with any historic quality in mind. This fact would explain the absence from the show of such pioneers as Mondrian, Herbin, Lohse and Baertling.

With New York becoming the principal centre of art of the world, it is likely the American artists will soon lose their hegemony and will find it impossible to dominate the scene. The school of New York will grow as the school of Paris did and the foreigners will become more and more numerous. It is an established fact that in recent years artists of other lands have found in New York a climate which is highly favorable to their development. These artists have come from Germany, France, Italy, Scandinavia and England. There have also been a number of artists from Canada.

It is worth noting that this art form is reaching out for new materials and is concerning itself with problems of experimental psychology. But a fear still exists, as William C. Seitz points out in his conclusion to the exhibition's catalogue. What future, he asks, is there for a visual art that has left physical perception in a state of trauma?

spring show

BY Y.R.

The 82nd annual Spring Show of the Montreal Museum of Fine Arts gave rise to some surprises and not a few controversies because of the limited number of participants represented (there were 44) and because of the many entries in the "hard edge" category.

The spring salon was judged by Yves Gaucher, a Montreal painter; G. F. Peers, chief of the department of art of the Rhode Island School of Design; and Dr. T. A. Heinrich, visiting professor of art history at the University of Saskatchewan.

Insofar as the judging of the show was concerned, Yves Gaucher says the judges exercised no favoritism for any particular style. They all had different ideas as to art and the validity of each school was considered without favoritism for any particular style. The only requirement was that an entry have quality.

"It is extremely difficult to judge 1,700 works in three days and, under such conditions, it is natural enough to expect that some errors may occur," says Gaucher. "It appears that the figurative painting was, in the general opinion of everyone, very mediocre and the informal painting generally weak. It was in hard-edge painting, according to general agreement, that there was the highest degree of competence."

Yves Trudeau, a sculptor who is president of the Association des Sculpteurs du Quebec, says it is clear when geometric-type works are compared with other kinds of painting that the plastic school is the best established in Montreal. "This must be evident even to strangers," he says. "If there is indeed a particular school of thought in Montreal, it is that of the plastic artists."

André Jasmin, a painter who is a professor at the Ecole des Beaux-Arts in Montreal, says there are many good artists who do not bother to enter works at the Spring show. Why, he asks, enter a work when it may be hung in such a way as to be lost in a sea of mediocrity?

It had been reported that certain people at the museum were concerned about infringing on the tradition of the show. And here Richard Lacroix, a painter who is a member of the Association des Arts Plastiques de Montreal, has an answer. "The role of the artist," he says, "is not to cater to the tastes of people but rather to open up a new optical field for them."

françois soucy

BY YVES ROBILLARD

François Soucy is a sculptor with a firm belief that the art should always be considered in terms of architecture. Soucy began his artistic career as a painter (his last canvas was a monochrome), then studied mosaics and fresco work in Italy and eight years ago branched out into the field of sculpture.

"Sculpture should always be linked with architecture," he says. "A work of sculpture should always be determined by the exterior framework."

What captured my attention in his most recent exhibition was the way in which the color seemed to move on the form. The artist made use of one color — a bright red. The effect was one of different shadings reaching down to the base where the angle of the triangle was formed. Here the viewer suddenly became conscious of the form of the work, its structure, its meaning and its suggestion of space.

In his last show, Soucy presented sculptures which made use of the triangle as the basic form. The sculptor designs empty triangles so that other triangles can penetrate into them. Certain of his sculptures provide a feeling of animation by means of a rotating type of movement. A work made up of three triangles, for example, may offer three separate rotating movements, thus allowing for an interesting play of form effects.

There is no doubt that the triangle is an exciting form. As for the sculptor's choice of colors, he has started off with the colors he considers most passionate.

raymonde godin

BY LOUISE D'ARGENCOURT

"What I have to say is on the canvas. What appears is sometimes close and sometimes farther from my own deep inner intentions. The canvas is the only tangible proof that I wanted to express something."

The words are those of Raymonde Godin, a 35-year-old Montreal-born artist who has been living in France since 1954 and whose works have formed part of many exhibitions since that time. Her showings have included the Salon de Mai, 1957 and 1958; Biennale de Paris, 1959 and 1961; Salon des Realites Nouvelles, 1963 and 1965; Galerie Bignou, 1958; Galerie Pierre, 1959; Couper Gallery, London, 1963. She has works in various Canadian, American and French collections and is represented at the National Gallery in Ottawa and the Toronto Art Gallery.

Raymonde Godin, who believes in the theory that painting can be learned only through painting, went to Paris in 1954 so that she would have easy access to the masters. She says that, for her, getting technical training was not enough. She wanted also to have a full general artistic background. She now lives and works at Hay-les-Roses, a village near Paris. Her husband is the artist Paul Kallos and they have a son named François.

Raymonde Godin's feelings for art are basic. "The world the painter creates," she says, "is his strength and the only thing he really owns. Painting is his reason for being and into it he puts the sum total of his human experience. It is a contest, too, because if his work does not survive outside of him and on its own merits, no one will bother to count the effort that went into it."

three sculptors — three portraits

BY J. D. BUCHANAN

Henry Moore, the English artist, does not take too kindly to big cities. He lives and works in an old farmhouse called Hoglands which he bought several years ago. It is located near the village of Much Hadham, Hertfordshire, about half way between London and Cambridge.

At the back of his white house are several acres of pasture and woods and here he has placed several of his works. There are figures in a sitting position, sleeping nude warriors and some strange bronzes. And the traveller who is lucky as he passes Hoglands may see the artist himself walking in the true Yorkshire manner among his creations in this sculptural sanctuary.

On my first visit to his home, the sculptor and I discovered we had a common interest — Mexico. There is a Mayan influence in his work, notably in the early works, a quality he espoused during a trip to Yucatan. He has several pieces of sculpture and pottery from Mexico.

When I told Moore I planned to visit the sculptor Ossip Zadkine in Paris, he said he had always considered him as one of the immortals of the School of Paris. At 74, Zadkine is still full of life and exhibitions of his works are held all over Europe regularly. He works in a corner of his studio on the rue d'Assas near the Luxembourg in Paris and the rest of his quarters are always crowded with recent works.

In a sense, Moore and Zadkine, and a third sculptor, Giacometti, whom I met once in Zadkine's studio and then again at his home in the Swiss Alps, are displaced persons. Moore is a Yorkshire man who left his home area and is trying to feel at home in the verdant fields of the south of England. Zadkine is a Russian who moved early to France and Giacometti is a Swiss mountain man still trying to accustom himself to Paris. Most of the time, Moore and Zadkine are easy to converse with. Giacometti, on the other hand, is more reticent. He has the reputation of being a solitary being who likes to work at night and sleep during the day.

CHRONICLES

Exhibitions

andré fournelle

BY YVES ROBILLARD

André Fournelle, a young sculptor (he is about 25 years of age), showed some 15 works, some works in wood, some bronze sculptures, at an exhibition in April at the Galerie Nova et Vetera. The intriguing part of these works is that there is a strong feeling of movement about them which somehow appears fixed as the viewer approaches the sculptures. In other works, the reverse is true. In older sculptures such as *Le Tombeau des Oiseaux*, one can almost consider the work as high relief.

gabriel filion

BY PIERRE VADEBONCOEUR

The current painting of Gabriel Filion seeks to conform to the finished surface to the totality of space, as though the space concerned was an infinite and luminous plan in which it was almost impossible to situate the painting. The majority of the works deal with the world we know and there is a poetic feeling of space — poetic, yet definable and favorable to the creation of optical illusions.

maritime art

BY JEAN PAUL MORISSET

The directors and curators of the principal museums and university art galleries in the Maritimes have joined hands to form the Atlantic Provinces Art Circuit, a non-official association which has already begun to consider art problems common to the four provinces concerned. This is an efficient, serious effort which should do much to co-ordinate and enrich the important exhibitions originating or imported to the areas. This is the kind of happy effort which is much too seldom seen.

germain perron

BY JEAN CATHELIN

The Paul Facchetti Gallery in Paris, which launched Riopelle on his career in 1948, has been exhibiting the works of a young Montreal painter named Germain Perron in a number of shows since last autumn. The Paris critics have received him most favorably, so much so in fact that an exhibition of his works will be held at Canada House in the Cité Universitaire. It is expected, too, that two of his works may be acquired for Quebec's Museum of Modern Art.

alechinsky

BY A.P.

A one-man show of the works of Alechinsky was held at the Galerie Lefebvre on East 77th Street in New York. This was the artist's third show at this gallery. The works shown surged with pictures that were sometimes tender, sometimes poetic and even pathetic. Alechinsky, part of the Cobra Group, having known the writer Christian Dotremont and the painters, Jorn, Appel and Corneille, has never allowed himself to be restricted by techniques. His work is much influenced by nature: roots, seaweed and marine flowers.

victorian paintings

The National Gallery in Ottawa held its first exhibition of Victorian works from March 26 to April 25. The show offered a wide range of works from Landseer to Whistler. The paintings and drawings came from a large number of collections from England and the United States, including the queen's collection.

Echos

tapestries

The second international biennial of tapestry will be held at the Musée Cantonal des Beaux-Arts at Lausanne in Switzerland from June 18 to Sept. 26 with Canada figuring among 25 participating countries. Various kinds of tapestries, among them examples of the embroidered variety, and a variety of weaves will be shown.

washington gallery

In May, the Dale Collection was officially accepted by the National Gallery of Art in Washington. It will occupy six new galleries specially constructed for it. It is the most important donation of French impressionist and post-impressionist art made to the gallery to date. The collection of Chester Dale, president of the Washington institution from 1955 until his death in 1962, includes works by such artists as Boudin, Mary Cassatt, Corot, Courbet, Daumier, Degas, Gauguin, Van Gogh, Matisse, Modigliani, Monet, Morissot, Picasso, Renoir and Toulouse-Lautrec.

poets and painters

A special tribute was paid to the poets and painters of Quebec at Nogent-le-Rotrou, France, from April 15 to May 2. Among the French-Canadians exhibiting were Edmund Alley, Réal Arseneault, Paul Beaulieu, Marcelle Ferron, Jean McEwen, Marcelle Maltais, Germain Perron, Paul Emile Borduas and two Franco-Canadian painters, Renée Harbour and James Pichette. The event was sponsored by the Centre International d'Etudes Esthétiques (Cercle Paul-Valéry) under the patronage of the Department of National Education with the co-operation of Paris-Montreal-Press (Maurice Laval, director and Jean Cathelin, editor-in-chief.)

ceramics

An exhibition of Canadian ceramics was held at the Montreal Museum of Fine Arts from April 27 to May 14 with 60 ceramists showing 103 pieces. These exhibitions are arranged by the Canadian Guild of Ceramists in conjunction with the ceramic clubs of Montreal and British Columbia, the handicraft section of the province of Nova Scotia and the Arts Council of Saskatchewan. The object of the exhibitions is to give ceramists of this country an opportunity to show and sell their works and also to raise the standards of Canadian ceramics to the international level.

paul talman

The Byron Gallery in New York recently exhibited the spheric work of a Swiss painter named Paul Talman, an artist who likes free movement and who has a spirit of inventiveness. His works are plexiglas squares in which there are rolling balls placed symmetrically. The glass is of different colors and the balls of two colors. Paul Talman lives in Bak in Switzerland and his works are in great demand in Europe. His exhibitions have been held in various cities, among them Amsterdam, Stockholm, Zagreb, Berne, Milan and Cologne.

Music

a record museum

BY CLAUDE GINGRAS

Painting, the theatre, literature and music all have their classics. But in the world of music, there is a special field devoted to recordings and this, too, has its own classics. Into what might be termed a Record Museum should go a number of special efforts which have survived the test of time. Probably the most important historical series in existence now is the one distributed in America on the Angel label and called "Great Recordings of the Century." A record library is not worth the name if it does not also possess two other recordings on the Angel label. These are the Tristan and Isolde of Ludwig Suthaus and Kirsten Flagstad, conducted by Furtwaengler, and the works for piano by Mozart, played by Walter Gieseking. RCA Victor also maintains a proud catalogue with Toscanini, Rubinstein and Heifetz among its many historical pieces. A music library should also include some of the greats of the music hall variety, among them such people as Mistinguett, Yvette Guilbert, Maurice Chevalier, Trenet, Piaf and Sophie Tucker.

Cinema

georges dufaux

BY JACQUES GODBOUT

In the world of film-making, Canada has its share of cameramen who may rightfully be classed as artists and among them one name stands out brightly. It is that of Georges Dufaux, director of photography at the National Film Board. He has done countless short subjects and medium-length films and his highly-sensitive camera work has made it possible for a number of films to reach the screen which could not have done so on their content alone. In 10 years of cinema work, Dufaux has opened up a whole new world of sight and feeling.

La Galerie Boissière

52, rue Boissière — Paris 16ième

désire entrer en relations avec
marchand de tableaux sérieux, pour
introduire au Canada des œuvres de
peintres de talent, dont elle a l'exclusivité.
Diapositives sur demande.

La Galerie d'Art de Vancouver travaille
actuellement à l'élaboration d'un catalogue
raisonné sur l'œuvre du peintre canadien de la
Côte Ouest, Emily Carr (1871-1945).

Toute personne possédant des œuvres de
l'artiste (huiles, croquis, aquarelles, dessins) ou
des lettres est priée d'entrer en contact avec

Madame Doris Shadbolt,
conservateur.

The Vancouver Art Gallery
1145 West Georgia, Vancouver 5, B.C.
