

Summaries of the Articles

Bill Trent

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TORONTO

THE ART GALLERY OF TORONTO Grange Park

Jusqu'au 5 octobre: Peintres canadiens et Maîtres anciens (Collection du Musée). — *1er - 27 septembre:* Exposition souvenir du regretté Jack Reppen. — *17 octobre-15 novembre:* Canaletto. — *21 novembre-3 janvier 1965:* Abstraction post-picturale.

ROBERTS GALLERY 641 Yonge Street

22 septembre-3 octobre: Edmund Alleyn. — *6-17 octobre:* Bruno Bobak. — *27 octobre-7 novembre:* Marjorie Pigott. — *10-21 novembre:* Alfred Pellan. — *24 novembre-5 décembre:* Goodridge Roberts. — *8-19 décembre:* Exposition des Fêtes.

THE ISAACS GALLERY 832, Yonge Street

17 septembre-5 octobre: William Kurelek, peintures. — *6-26 octobre:* Graham Coughtry. — *27 octobre-17 novembre:* Gordon Rayner, peintures et constructions. — *18 novembre-3 décembre:* Kazuaki Tanahashi, peintures et écriture au pinceau.

GALLERY MOOS 138 Yorkville Avenue

12-23 septembre: Nouvelles acquisitions. — *24 septembre-7 octobre:* Nouvelles peintures de Gershon Iskowitz. — *8-21 octobre:* Première exposition au Canada des tableaux d'Antonio Tapiès. — *22 octobre-4 novembre:* Objets précolombiens d'Haute Epoque. — *5-18 novembre:* Aquarelles et gouaches de Ken Danby, première exposition. — *19 novembre-2 décembre:* Serge Polliakoff. — *3-16 décembre:* Sorel Etrog, nouvelles sculptures. — *17 décembre-4 janvier 1965:* Exposition de groupe.

DOROTHY CAMERON GALLERY 840 Yonge Street

19 septembre-19 octobre: Sculpture, art graphique et tapisserie — exposition de groupe. — *23 octobre-9 novembre:* Sculptures de Kristina Sadowska, estampes et dessins de Roland Giguère. *13-30 novembre:* Sculptures de Yosef Drenters, lithographies de John Snow. — *4 décembre-4 janvier 1965:* Dessins de Gérald Gladstone; exposition de groupe: sculptures petit format et gravures.

NEW YORK

THE SOLOMON R. GUGGENHEIM 1071 Fifth Avenue

17 septembre-1er novembre: Albert Gleizes. — *17 septembre-17 janvier 1965:* Dessins européens. — *6 novembre-17 janvier 1965:* Alexander Calder.

HAMILTON

THE ART GALLERY OF HAMILTON

Jusqu'au 27 septembre: Dessins de Gustave Klimt, aquarelles d'Oskar Laske. — *2 octobre-1er novembre:* Exposition du cinquantième anniversaire. — *6-29 novembre:* L'Art sur la première guerre mondiale. — *En décembre:* La collection permanente.

LONDON

LONDON PUBLIC LIBRARY AND ART MUSEUM

6 octobre-1er novembre: Oskar Laske, aquarelles. — Gustav Klimt, dessins. — Currier & Ives, Americana XIXe siècle. — Dix aquarelles du comte de Dufferin (1826-1902). — *4-24 novembre:* Six peintres et la nature morte: Varvarande, Frances-Anne Johnson, Roberts, Molly Bobak, Maurice Stubbs et Ghitta Caiserman. — J. M. Barnsley, rétrospective. — *3 décembre-2 janvier 1965:* Le legs Mitchell. — Société canadienne des peintres-aquatortistes et graveurs. — Dessins et gravures canadiennes.

WINNIPEG

WINNIPEG ART GALLERY

21 septembre-19 octobre: Les années amères, photos. — *24 octobre-7 novembre:* Deuxième biennale de Winnipeg. — *9-23 novembre:* Cercle des directeurs artistiques. — *10-23 novembre:* Arrangements floraux par Robert Holmes. — *25 novembre-15 décembre:* Winnipeg Sketch Club. — *25 novembre-16 décembre:* Céramiques américaines. — *18 décembre-17 janvier 1965:* Touthankhamon.

MINNEAPOLIS

WALKER ART CENTER 1710 Lyndale Avenue South

2 août-6 septembre: Mary Cassatt, eaux-fortes, pointes-sèches, aquatintes et dessins. — *20 octobre-29 novembre:* Biennale 1964. — *24 novembre-27 décembre:* Bontecou-Rauschenberg. — *8 décembre-10 janvier 1965:* Bram van Velde.

SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

marguerite bourgeoys

by JULES BAZIN

An authentic portrait of Mother Marguerite Bourgeoys, foundress of the Order of the Congregation of Notre Dame who died on January 12, 1700, in her 80th year, has come to light as the result of a restoration project on a work by artist Pierre Le Ber.

Le Ber was commissioned to do the painting at Mother Bourgeoys' death. During the last century, however, the portrait was repainted, with no respect whatever for the original work, as evidenced by photographs 4 and 10. The original was not simply re-touched but an entirely new portrait was painted over it.

An expert New York artist-restorer named Edward O. Korany examined the work and by means of X-rays established that there was another portrait under the surface picture (Photo 5.) In fact, the X-rays showed another shoulder line, other hands and part of another face. A coat of white lead, however, could not be penetrated sufficiently by the rays to enable the restorer to be certain the face could be uncovered. Fairly certain of the situation, he asked and was granted permission by the sisters of the order to proceed with the work.

The work of restoration is shown in Photos 6 and 7. The original painting comes to light in Photo 8. An enlargement of the head appears in Photo 9. Photo 10 shows the full true portrait.

Pierre Le Ber, son of Jacques Le Ber, the wealthiest merchant of the time in New France, was born in Montreal on August 11, 1669. Very pious and extremely generous, he gave much to the religious institutions of Ville Marie. He contributed greatly to the founding of the General Hospital of the Charron Brothers and, while he did not take vows, he was part of this community from the start. He died in one of the houses of the Brothers at Point St. Charles on October 1, 1707.

Nothing is known of his artistic background but it is certain that there was a feeling for beautiful things in the family. His sister, Jeanne, for example, did some magnificent pieces of embroidery. There is no doubt that he devoted a good part of his time to art, particularly painting, judging by the artist's supplies itemized in his will.

Should we attribute the painting of the Infant Jesus at the Congregation of Notre Dame to this artist? I do not think so but it would be necessary to restore this work to its original state to be sure because it, too, has been retouched. But of one thing I am certain and that is that on January 12, 1700, Pierre Le Ber painted a masterpiece of Canadian portraiture. It is a magnificent work which does justice to the many human qualities attributed to Mother Bourgeoys. Looking at this painting, it is not difficult to understand the love the people of Ville Marie had for the woman who contributed so much to the founding of the community.

mariette vermette

by GUY ROBERT

For Mariette Rousseau-Vermette, the art of tapestry-making is a grand and beautiful adventure. There is a profoundness to her work which reminds us of the Zen philosophy, a meditative, contemplative quality that produces a kind of poetic liturgy. She works serenely and generously to produce works which are moving without being upsetting and monumental without being solemn.

Mariette Rousseau-Vermette, who was born at Trois Pistoles in 1926, is the wife of ceramist Claude Vermette, of Ste. Adele. She studied in Canada, the United States, France, Italy, Spain and in the Scandinavian countries. She has had a number of exhibitions, including that of Lausanne in 1962, an international showing of modern tapestries. Her works are included in both Canadian and foreign collections.

The artist admits that her tapestries could be described as reflections. Her reflections in lakes and on the snow at nightfall show a great sensitivity to nature. She has been influenced recently by the American artist Rothko, whose works frequently show a marked meditative quality. Her current work has a play of geometric forms with a lyrical quality and a powerful sense of rhythm. Mariette Vermette felt the need to explore new areas and her Spring show at the Camille Hebert Gallery showed that she may yet be reaching out for still new horizons despite the dynamic variety of her present efforts.

gaetan baudin — japan

Some 600 pieces of pottery, brought back to Canada by Gaetan Baudin, one of our most remarkable potters, after a study trip to Japan, were exhibited at the Pointe Claire Art Centre in June. The exhibition, which went by almost unnoticed, included examples of work from the regions of Honami, Bizen and Mashiko.

Baudin stayed in Honami, about 30 miles from Okayama and not far from Bizen. The young Yu Fujiwara worked with him at Kei Fujiwara's. Ken, the nephew of Kei, was a neighbor. Kanashige, Yamamoto and the three Fujiwaras are the most original and most celebrated potters of the region.

There are 300 potters in the one village of Bizen, Baudin says. The Bizen potteries are divided into three groups: the Yohin, Goma and Hidasuki. Baudin studied for two months with Seinei Tsuji, who lives in the Sakuragaoka area near Tokyo, and who, at 36 years of age, is considered the most interesting of the young potters. The only two professional female potters in Japan work with him.

Baudin reports that Soji Hamada is the big potter of the village of Mashiko. This potter and his group produce a functional type of work. Tatzuo Shimaoka was Hamada's first pupil but Shimaoka has broken away from the Mashiko style and has developed a very personal style of his own. Rakusai is the most representative of the archaic tradition. Made in the village of Shigaraki, his works are superior. Another type of traditional pottery is the Shino Yaki.

the world of pop

by MELVIN CHARNEY

Technology has made the contemporary world a dense and small place where the mass media maintain a ready-made reality for the populations lost in the urban sprawl. The mechanized landscape presents us with a visual sludge of manipulative images that are devised to be read with the least effort by the largest number of people.

It is this man-made contemporary world that Pop Art confronts. It uses its popular images, and is involved with the means of communication that made these images popular.

There is no fixed and single aesthetic that dominates Pop Art, but, rather, a growing idea and a common attitude. The Pop attitude can be seen to emphasize the detachment of the artist; feedback, perhaps, from the American era of Zen and hipsterism. There is a strenuous allegiance to plain descriptive and dead-pan realism, and to the choice of random but archetypal events and objects.

The images used by the Pop artists are the most common and massively projected images of our time. Images so looked at that they have become unseen.

Roy Lichtenstein, for instance, starting from the comic-strip, the advertising poster and popular reproductions, fragments these images and presents them in an impersonal and direct manner, without sentiment or emotion. The effect of this presentation is that of a shock treatment: they are seen real and intense, as if for the first time.

With James Rosenquist, we find a montage of images taken from the grand themes of advertising. His colours are the jarring colours of billboards. The mechanical process of billboards is emphasized in the painting by the separation of planes of colour.

Pop Art from the very beginning has been involved with the object. Every day objects were charged with an environmental presence; the Pop paintings and sculpture refer as well to their own presence as objects. For example, Robert Indiana's "Black Yield Brother III" (1964), which is a painting of road sign motifs, is rendered by the artist as a sign, and as such it becomes an emblem that exudes the environmental presence of a road-side landscape.

James Dine's "Child's Wall" (1962) consists of a fragment of a papered wall sprinkled with stars painted on a canvas. The ready-made elements that project beyond the canvas draw the viewer into the readily accessible milieu of the canvas, and its banality reigns supreme.

George Segal assembles plaster people and ready-made objects. He casts life-size mummified figures, into tightly composed environmental situations. Segal's fixed scenes are remembered fragments of specified gestures and specific faces of the anonymous entities that inhabit our anonymous urban milieu. The absurdity of each frozen gesture becomes painfully real.

The Pop artist affirms man's contemporary world. He has no illusions that he can create, nor the ambition to imitate what he sees.

For most people the only tangible contact with reality is conditioned by the second-hand world of the mass media, and the Pop artist deals in second-hand images. He uses the most mass produced images for an art which emphasizes above all the value of the unique object. A light bulb, a wall, a store front, a sign, and a bottle — the small and true milieu of man — is made special.

bernard requichot

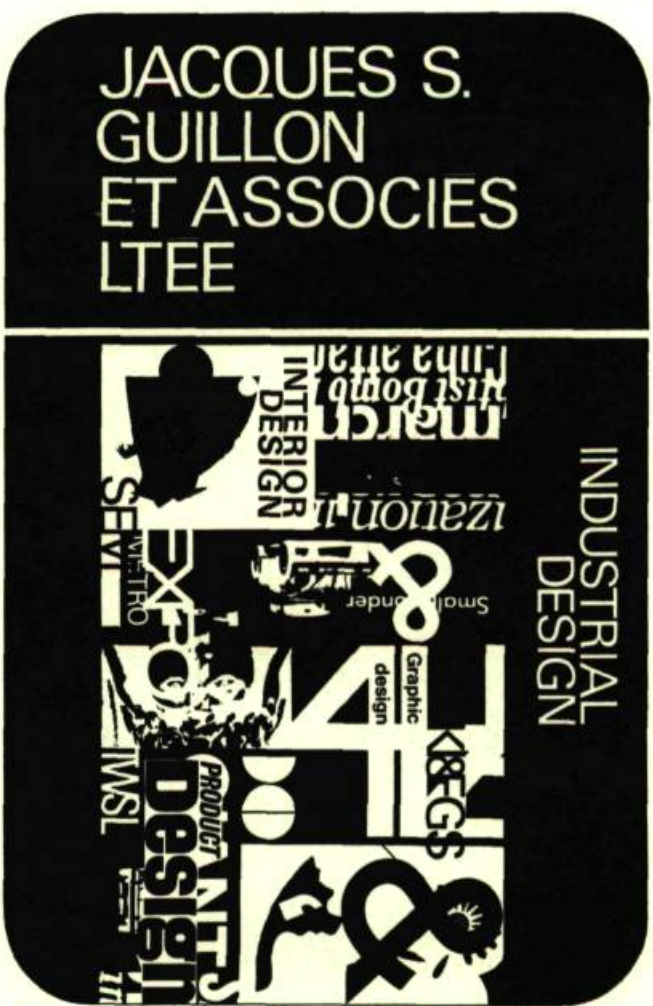
by ANDRÉE PARADIS

For Bernard Requichot, any attention paid his creations was "an encroachment on his thoughts and his heart" (Cahiers Intimes, Requichot) and it is almost indecent to break into that great silence with which he always sought to surround himself. But this intrusion on his privacy is necessary now because of the importance and uniqueness of his work. It is now time for an appreciation because, by his death, the artist relegated his work to the living world.

Painter, poet, sculptor, metaphysician, Bernard Requichot (1929-1961) ended his life while still in his youthful years. His career was a short one but his contribution to the world of art was nonetheless a full one. We are only now beginning to realize the strong originality of his work.

Like Rimbaud, this artist saw what few human beings see. At 20 years of age, he became interested in the cubist influence but he left this quickly in favor of surrealism. He was stifled, too, by this school which, he said, led only to a world of dreams that were possible. In the abstract method, he thought he could create dreams that were possible only in the work itself.

Requichot's work is wide-ranging and of special interest are the works he produced through the glued-paper process. Among other items of interest, too, are two white plastic ring sculptures, the result of long, patient work.



CHRONICLES

sacred art

An exhibition of sacred art was held during the summer at the *Kelley Library* of St. Dunstan's University in Charlottetown as part of Prince Edward Island's centennial program. The show was organized by Abbé Adrien Arsenault, an artist, folklorist, art critic and member of the Canada Council. There were 165 items in the exhibition, among them paintings, sculptures on wood, metal and stone, religious ornaments and even an altar. Some 50 Canadian artists from all the provinces were represented.

quebec season in paris

Two interesting exhibitions were held in May and June in Paris. Jean McEwen's show at the *Galerie Anderson-Mayer* in May was considered a great success by the French press. The journals, *Art* and *Combat*, were particularly impressed. In June, a show entitled *Quebec Painters in Paris*, organized by artist James Pichette and our contributor, Jean Cathelin, was held at the *Maison de la Culture Paris-Mercœur*. There were works by Riopelle, Germain Perron, Marcelle Maltais, Edmond Alley, Paul V. Beaulieu, Suzanne Bergeron and Real Arsenault.

modern painting in french canada

La Peinture Moderne au Canada Français (Modern Painting in French Canada) is the third in a series of pamphlets dedicated to art, life and science in French Canada, published by the Department of Cultural Affairs in Quebec under the direction of Mrs. Genevieve de la Tour Fondue-Smith. This work by Guy Viau, consisting of 96 pages, considers the revival of the pictorial arts in French Canada. The volume has been presented with good taste and is enhanced by a number of photographs and reproductions in black and white.

salon du livre

An exhibition of Quebec books will be held in the *Cite Universitaire Laval* from October 22 to 27. The chairman of the exhibition this year will be Andre Vachon, of Laval University. More than 6,000 volumes will be on display. The various committees responsible for the salon have met several times recently and plans are well under way.

montreal festivals

Le Chat Dans Le Sac (The Cat in the Bag), which describes the unbelievable uncertainty that exists among certain French-Canadians,

is the third full-length film produced by French Canada in one year and dedicated to different aspects of youth. *Trouble-Fete* was based on religious concern and *A Tout Prendre* drew its story from a sexual restlessness. *Le Chat Dans le sac* is inspired by political and metaphysical uncertainty. Gilles Groulx' *Le Chat* features Barbara Ulrich and Claude Godbout.

daniel cordier

It was not so much to get away from the trials and tribulations of an art merchant that Daniel Cordier decided recently to close down his gallery on the Rue de Miromesnil in Paris but rather to free himself for his one passion — painting. "To preserve this passion," he wrote recently to his friends, "I wish to get away from a form of activity that threatens to extinguish it." The letter drew barely a comment in Paris where it was received, read and promptly forgotten.

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