Summaries of the Articles

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anticohe
BY JEAN DES GAGNIERS
The excavation of a city like Anticohe-on-Oromte (today the Turkish city of Antakya), ancient Roman capital and meeting point of oriental and occidental civilizations, will do much to enrich our knowledge of the art and culture of ancient times.

Eight archaeological expeditions, organized by Princeton University between the years 1932 and 1939, have produced the foundations of a large number of buildings, both religious and civil, as well as many different objects. The floors of several of the buildings were decorated with mosaics. In fact, the series of mosaics brought to light at Anticohe constitute an admirable record of the development of this art from the first century of the Roman Empire to the sixth century of our era.

Anticohe was particularly well endowed with public baths, nymphaeums, pools and docks; the mosaic inspiration for which is often influenced marine in origin. There was an abundance of water in this city and the rhetorician Libanius tells us it was so limpid that it was possible to see the bottom of a pool as clearly as if there had been no water in it.

The mosaics discovered at Anticohe are far from being of equal quality but, for the archaeologist and the historian of art, they are all interesting. In that age, the mosaic makers, like the painters, drew on subjects inspired by Greek art. The Anticohe collection is an important one, since it includes several excellent examples of an art form that got its beginnings in Greece but really flourished in the Roman period. The beauty of the work is particularly evident in such pieces as those which adorned the House of the Buffet Supper, the House of Dionysius and Ariane and the House of Iphigenie.

canaletto
BY ANTONIO MARANZI
The city of Venice knew its greatest political and artistic glory during the 16th and 17th centuries but the 18th century was to go down as one of opulence for the city. The spirit of this era, reflected in the physical ambiance of the city, comes to realistic life in the canvases of a Venetian artist who always felt a deep feeling of pride for his native city.

The artist was Antonio Canale, known as Canaletto (1697-1768), a realist who faithfully recorded Venice's life of refinement in the years before the treaty of Campo Formio imposed by Napoleon in 1797. Canaletto was an attentive observer, impartial and at times almost detached, which managed to be in his work without being over-meticulous. He had a remarkable awareness and, above all, had a deep pride in his city. In his canvasses, Venice is a queen city.

Canaletto is a classicist and the source of this faithful adherence to classicism, this love for landscapes bathed in light, may be traced to the works of Gentile Bellini and to the Carpaccios dedicated to the story of Saint Ursule. There are influences, too, emanating from Sebastiano and Marco Ricci and later Carlevaris.

It is interesting to note that Canaletto was probably the first landscape painter to work at the actual location of his scenes. It is as though he had ascended in all that he recorded. Because this, his works are historic documents. Among these should be noted Retour du Bucentaure (Crespi collection, Milan) and La Fete de la Scuola di San Rocco (National Gallery, London).

The latter is a masterpiece that shows Canaletto at his best as the painting observer. The perfection evident in every detail underlines a rare sensibility and here, too, the artist reaches a point of perfection in the field of perspective. The remarkable L'Arc de Triomphe de Constantin (about 1741), in the Bradsga Collection in New York does not have the inspiration of the San Rocco work but the architectural realism and the lively expressions on the people gives the painting a feeling of warmth.

italian architecture
BY MARIO PROFUMO
When one speaks of Italy and its architecture, one thinks instinctively of the marvellous works of other days. One recalls, for example, that the painter Rubens who went to Genoa in 1607 was quite taken by the charm of the palaces of the "gentiluomini" particularly the Flemish painter displayed a keen understanding not only of the aesthetic values but also of the social problems which are at the base of architectural work and the development of modern architecture has confirmed his intuition: the international style of architecture is the result of a complete generalization of the way of life brought about by an industrial civilization. From this point of view, however, Italian architecture has a special position. For one thing, in Italy, there are few of the limitations of a highly industrialized society. There is an originality of form and a new kind of expression.

The first personality encountered in the history of modern Italian architecture is Antonio Sant'Elia (1888-1914), a man whose foresight and intuitiveness put him well ahead of his time. Sant'Elia, however, did not launch an expressionist architecture in Italy and up until 1930 there was little in the way of original production. Starting in 1930, Italy went into a rationalist period, a situation that already existed in France. Some of the famous names are Giuseppe Terragni (1904-1943), Pietro Lingeri, Giuseppe Pagano and Cesare Cataneo.

The most important works are those constructed after the end of the war and such names as Gae Aulenti, Franco Albini, Gio Ponti and Giovanni Michelucci are among a prominent list of people. Organic architecture in Italy has been emphasized by Bruno Zevi and to his school belong such people as S. Sarno who directs the Venetian school of architecture. He abandoned the organic expressionism, the plate-like mass of Padua, Italian architecture is given international importance by Pier Luigi Nervi, whom Pevsner has described as "one of the best architects of our time."

italian art
BY GIOVANNI CARANDENTE
The new trends in Italian art have put an end to the quarrel which for several years had divided the thoughtful and the abstract artists on the question of the presence of man and natural realism in the field of artistic creativity.

The young Italian artists have drawn inspiration from at least three fundamental sources in the three trends which are more or less evident: that of Afro, decided and with an exceptional element of expression; that of Burri, who opened horizons perhaps wider than any seen in art since the days of cubism; and finally that of Fontana, who provided a whole new concept of space.

It is to be noted that the present trends in Italian painting have most unexpectedly taken account of these three schools. This is evident even among the most rebellious of the young artists. Each of the three great Italian artists of the postwar period, who were the only true protagonists of a really dynamic adventure in which such people as Guttuso and Vedova in painting and Consagra and Cossa in sculpture were also prominent, was in the early sixties in an avant-garde position.

Italian art had for 30 years been marked by a certain chauvinism, despite the works of such people as Morandi, Speroni and Marini. The artists who started working again after the war, making use of European and American experiences, made a clean sweep of everything they considered had no raison d'être in Italian art. The young artists of today perhaps do not realize the debt they owe to the artists of the two preceding generations.

The young artists in Italy have a choice between a purely idealistic opposition to the informal influence and a return to the dadaist sources which gave rise to pop art, a sort of realism and neo-constructivism which characterized it even in recent periods by adapting itself to the demands of a modern civilization which wants its art to reflect the fears and tensions of the present day. There is much promise among some of the young Italian artists.

italian objects
BY L. J. BEAULIEU
The aesthetics of articles of practical use were in focus at two exhibitions of Italian products. One was at the Milan triennial, held some months ago, where the accent was on a number of industrial objects of a very current style. The second, now showing, is sponsored by the Italian National Office of Handicrafts and Small Industries. This latter, sponsored with the collaboration of Italy's Department of Tourism, displays a number of objects in the field of the decorative arts. The objects reflect a number of Italian forms in ceramics, glassware, basket-making, brassware, enamels and rugs.

The aesthetics in both exhibitions are appreciable, though from two different points of view. The new concepts put forward at the triennial are highly satisfactory for the rational mind which is sensitive to the balance of material and color, form and function, and are excellent.

The artisan works at Place Ville Marie provoke a different reaction. They arouse a wonderful aesthetic curiosity with their mixture of deep sensitivity of manner and form and a delightful lyricism which is peculiarly Italian.

traili
BY MELVIN CHARNFY
In the present world we are very much at home with mass technology and the anonymity of sprawling cities. History is no longer accepted as a lineal, sequential succession of chosen events but rather as a mosaic.
Giuseppe Fiore

Soixante.

The human frame. The works are mostly wooden boards supporting a four years' work at an exhibition held in January at the Galerie in Toronto and his appeal is felt strongly in various other areas. After visiting the ruins of Pompeii and the temples of Paestum, a secret part of an architectural grand tour has often included a turn to the east across Calabria with its hills towns to visit the trulli in the province of Apulia. Apulia is on the Adriatic coast in the region of Italy nearest to the orient.

The land is steeped in history. There are prehistoric remains, ruined structures that belonged to Magna-Grecia and to Rome, rock-cut cells of Byzantine hermits as well as beautiful examples of Norman architecture. The trulli are in a triangle of land formed by the city ports of Bari, Brindisi and Taranto.

The visual strength of the trulli as architectural objects and the relation of the trulli to antiquity attracts the aficionados to Apulia. The old neolithic found here is particularly Italian. The primitive hut presents a "bella fuga". But what is especially interesting for the architect is the clear and strong environmental system of the trulli and a system that can make functional variations within a standard building method. Human values that have persisted despite change can here be experienced at a time when humanity is losing touch with its surrounding.

Robert Coulombe, the 20-year-old sculptor, showed the efforts of four years' work at an exhibition held in January at the Galerie Solviane. The show included some 15 pieces, most of them bigger than the human frame. The works are mostly wooden boards supporting a wire structure on which Coulombe has affixed papier mache in such a way as to completely cover the work.

Roland Dinel

Roland Dinel's most recent works in wood engraving were exhibited last December at L'Art Français Gallery. Dinel's parallel forms are full of movement, yet there is a feeling of quiet and repose in their precise structure and well-defined shapes. This kind of purism, part of the world of organic creation which Dinel is constantly exploring, is without doubt the quality most responsible for the originality of the works.

Pierre Haeuart, a young Canadian of Belgian origin who has made his home in the country since 1957, showed his works in Brussels. Unable to dedicate himself entirely to sculpture until his arrival in Canada, he joined forces with Dinel and they with whom he shares a workshop. These first works indicate an influence from Roland Dinel but at the same time, there is a feeling of greater freedom.

Aldo Carpi

Aldo Carpi is an Italian artist who at 78 still seeks a poetic expression of truth. The artist, who never left Milan, still paints the seasons, flowers, birds, beaches, mornings and children. But in the panorama of contemporary Italian painting, Carpi appears to be one of the most significant and one of the most original painters of the first half of the twentieth century. This is a man who has dedicated his life to artistic poetry.
presence de l'objet

The Quebec gallery Le Boutiquier recently organized a highly successful exhibition entitled Presence de l'objet (Presence of the object.).

The exhibition stressed the artist’s influence on a world of new forms produced as a result of a new look at the world afforded by high-flying airplanes, electronic microscopes and underwater exploration.

michel rostand

The Alexander Galleries of Beverly Hills, California, recently held a showing of the paintings of Montreal artist Michel Rostand, whose miniatures attracted considerable attention at the Smithsonian Institute in Washington in May of last year. Rostand is currently preparing an exhibition of drawings done from real life in the houses and streets of Montreal and in those of European and United States cities.

museum week

The Montreal Museum of Fine Arts is sponsoring a series of special events during the week of May 18 to May 23. The program features a gala evening on May 17 and includes such other events as music and cinema on May 19; English theatre at La Poudrière on May 20; French theatre at the same house on May 21 and an evening of Russian folklore on May 22.

contemporary italian cinema

LUCIANO MARTINENGO

In 1959, Italy went into a period of economic boom and new life was breathed into the Italian cinema. The neo-realism which, in the films of Giorgio De Lullo, De Sica, and Zavattini, was adored by the public and the critics, is now being supplanted by a new type of Italian cinema. The films are now concentrating on the present day and are reflecting the needs and desires of the Italian people. The films are now being produced by the major studios and are being marketed in a more professional manner.

Film adaptations of important works of literature, quite diligent generally speaking, have been as valuable as the works which inspired them. Critical films of the war in Italy and on fascism are two more important aspects of the contemporary Italian cinema. In effect, the neorealism which, in the films of De Sica, had lost much of the rustic, primitive poetry, comes to the fore in the most important works of the last six years. And there are signs of a new cinema in the studied and profound efforts of Fellini, Rossellini and Antonioni.

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The form of the film has become extremely sophisticated but the second important element of the contemporary Italian cinema is its satiric spirit, played in a comedy key. The Italian film has gone from the light works of Comencini, Rossellini and Antonioni to the satirical comedies of De Sica, Fellini, Rossellini and Antonioni. The form of the film has become extremely sophisticated but the second important element of the contemporary Italian cinema is its satiric spirit, played in a comedy key. The Italian film has gone from the light works of Comencini, Rossellini and Antonioni to the satirical comedies of De Sica, Fellini, Rossellini and Antonioni.

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