

## Summaries of the Articles

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# SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

## antioche

BY JEAN DES GAGNIERS

The excavation of a city like Antioche-on-Oronte (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 Antioche 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.

Antioche was particularly well endowed with public baths, nymphaeums, pools and docks the mosaic inspiration for which is frequently marine in origin. There was an abundance of water in this city and the rhetorician Libanios 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 Antioche 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 Antioche 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 Dionysos 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 ambience of the city, comes to realistic life in the canvasses 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, who managed to be precise 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 Sainte Ursule. There are influences, too, emanating from Sebastien 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 aimed at precision in all that he recorded. Because of 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 painstaking 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 Bracaglia 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 "gentilhuomini particolari".

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 Cattaneo.

The most important works are those constructed after the end of the war and such names as Gardela, 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 this school belong such people as L. Samona who directs the Venetian school of architecture. (He abandons the organic expression in the residential group 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 has divided the figurative 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 which the informal trend is more or less evident — that of Afro, decidedly pictorial 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 vast 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 post-war period, who were the only true protagonists of a really dramatic adventure (in which such people as Guttuso and Vedova in painting and Consagra and Colla 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, Severini 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, between surrealism and neo-constructivism and the *Gestalt* groups. Modern Italian art freed itself from the humanism 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 turmoil 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 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, brasswares, 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 matter and form and a delightful lyricism which is peculiarly Italian.

## trulli

BY MELVIN CHARNEY

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 of human impulses and evolving techniques. Historiography and

ethnography have broadened the base of architectural history. Anonymous, vernacular architecture has during the past few years attracted the interest of many architects involved with the problems of the contemporary world. They shared the understanding that it was neither the picturesque nor the "exotic" that attracted one but the thirst to experience and to learn about environment.

The vernacular traditions that are of special interest are those that have ancient origins. There is little data available on the early development of architecture and it is therefore surprising that the vernacular has until now been largely ignored. For example, a dramatic tradition that has persisted since the neolithic period as a viable building system can be seen in the trulli dwellings of southern Italy. The trullo is a method of stone construction that results in a distinctive family of architectonic forms that are profoundly ancient, profoundly Mediterranean and still in use.

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 figura". 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 environment.

**jean paul lemieux**

MARIE RAYMOND

To own a painting by Jean Paul Lemieux is a very special honor and anyone doubting the fact would have seen ample proof of it at an exhibition of 15 of his most recent canvasses, held in January at the Galerie Agnes Lefort. Barely fifteen minutes after the opening of the show, there was only a single canvas left for sale and half an hour later the sale was declared definitely closed. Lemieux's fame has spread far beyond the borders of Quebec. He is well known in Vancouver and Toronto and his appeal is felt strongly in various other areas.

**giuseppe fiore**

JACQUES DE ROUSSAN

An exhibition of the works of Giuseppe Fiore was held recently at the Galerie Jason-Teff in the old section of Montreal. The show included a number of drawings with a highly poetic quality. The artist was born in Italy in 1931 and is a professor of art at the Ecole des Beaux Arts in Montreal. He was at the faculty of architecture at the University of Naples at one time.

**robert coulombe**

Robert Coulombe, the 20-year-old sculptor, showed the efforts of four years' work at an exhibition held in January at the Galerie Soixante. 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**

YVES ROBILLARD

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 structurism and well-defined shapes. This kind of purism, part of the world of organic station which Dinel is constantly exploring, is without doubt the quality most responsible for the originality of the works.

**pierre haevart**

Y. R.

Pierre Haevart, 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 Huet 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.

**georges rouault**

BERNARD DORIVAL

The works of a great many artists inevitably fall into discredit after their deaths and only the truly important artists manage to survive the test of time. That period of time during which artists either rise to fame or fall into oblivion has been called an artistic purgatory. Georges Rouault appears to have by-passed this state of purgatory altogether.

Rouault, who was born in 1871, has apparently achieved permanence now. The worth of this artist has never been more definitely established than since his death in 1958.

Exhibitions of Rouault's works have been staged all over the world. One of his best shows, however, was held recently at Montreal's Museum of Contemporary Art. The show was, in fact, a striking example of the esteem in which he is held by the people of Montreal. The Rouault family released a number of the artist's major works for showing internationally.

Visitors to the Montreal exhibition were given the opportunity of seeing a number of works which the artist was unable to finish and which were taken from his atelier after his death. These works, perhaps even more so than the ones which he had completed, allowed the viewer a chance for an intimate look into the genius of Rouault.

Rouault's genius was unrestricted. Son of a cabinet-maker and a trade apprentice himself, he thought with his hands. Painting, engravings, ceramics, windows, enamels, tapestries, even sculpture — he was always curious about things, always the searcher. But in every field, he emerged as Georges Rouault the man, Rouault the artisan.

Rouault's works covered a wide range of things. He loved the waters and the trees, the cities and the villages and every living being. His feeling for man was always present but it was particularly noticeable where man had need. The painter's great affection for living things stemmed from charity rather than curiosity.

**aldo carpi**

MARIO DE MICHELI

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.

**galerias**  
**Waddington**  
**galerias**

10 mars

**TOBIASSE**

Un somnambule dans le marais  
huile sur toile. 36 3/4" x 28 3/4"

**Printemps 1965**

- Walter Lewicki - Peintures, 31 mars
- Leonhard Oesterle - Sculptures, 21 avril
- Norman Laliberté - Peintures, 12 mai
- David Silverberg - Gravures, 30 mai

1456 ouest, rue Sherbrooke, Montréal





DE ROME  
LE BON VIN  
SANTARELLI

Régie des Alcools  
du Québec  
No. 545C

*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 Germi, Castellani, Lizzani and de Santis and in the later works 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 the *cinema verité* in the studied and profound efforts of Fellini, Rosi 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, Risi and Camerini to the caustic comedies of Germi (Divorce Italian Style and Seduced and Abandoned) and to such works as Ferrari's The Conjugal Bed. With the same objective, G. Jacopetti has focussed on the customs and extravagances of the world in such films as Mondo Cane and Women of the World.

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 renaissance has produced a series of excellent films based on episodes in the war and in the fight against fascism. The film versions of literary works reach close to perfection.

The typical Italian comedy, which is achieving more and more technical refinement, touched a veritable summit in such productions as Boccaccio '70, Yesterday, Today and Tomorrow and Marriage Italian Style.

D. de Laurentiis is now working on a film adaptation of the Bible, one of the most gigantic enterprises in the history of the international cinema. Since most of the Italians are young and have proven themselves in a variety of situations, it is to be hoped that they will not let us down.

*italian sculpture*

LUCILE OUMIET

Three contemporary Italian sculptors, Berto Lardera, Pietro Consagra and Francesco Somaini are the subjects of a remarkable new publication from the Editions du Griffon at Neuchâtel in Switzerland. Each is accorded a volume of his own. The text for the book on Lardera is by Michel Seuphor; the text for Consagra by Giulio Carlo Argan; the text for Somaini by Michel Tapié. There are excellent photographs of the artists at work, important bibliographies and a list of exhibitions and another list indicating where the works concerned are located. No one interested in sculpture should miss this series.

*le soleil sous la mort*

JACQUES FOLCH

The latest collection of poems by Fernand Ouellette, published by the Editions de l'Hexagone under the title, Soleil Sous La Mort, merits attention for its excellent presentation and for the simplicity and goodness of the material between its covers. This is a return to a "figurative" kind of poetry in which the musical element regains its position of importance.

*l'eau et la pierre*

MICHEL BEAULIEU

Since the publication of Roland Giguère's Adorable Femme des Neiges, no one in Quebec has attempted a book with engravings. It is not surprising, however, that the man to make the new attempt should be Guy Robert, one of our most prolific authors. L'Eau et la Pierre, written by Robert with engravings by Roland Pichet, was run off on the lithographic presses of Dejaubert in Paris but the text was printed by l'Imprimerie Yamaska of St. Hyacinthe.

*l'école de montréal*

JACQUES DE ROUSSAN

L'Ecole de Montreal — Situation et Tendances by Guy Robert (Centre de Psychologie et de Pédagogie) is a book that fills a real need. It establishes definitely that there is such a thing as a Montreal school. Author Robert defines a member of the Montreal school as a Canadian artist who has regular exhibitions in that city. Robert has divided his text into eight parts and covers the full range of art in Montreal. There are numerous illustrations in both color and black and white.

*l'art abstrait*

J. de R.

L'Art Abstrait dans L'Art Sacré by Georges Mercier is an important study in line with the current trend toward renewed inspiration in the field of sacred art. The book, published by Editions E. de Boccard (Paris), with the co-operation of the Centre National de la Recherche Scientifique (France), makes the point that since the last war there has been more and more call for the services of artists unspecialized in religious art. The book contains 251 pages and 52 plates of black and white photos.

*Canada 20e siècle*

J. de R.

Canada, 20e Siècle — 20th Century is a co-edition of the Librairie Beauchemin (Montreal) and the Editions de la Pensée Moderne (Paris). The original French text is by Guy Boulizon and the original English text by Geoffrey Adams. The two distinguished authors do much to help the reader understand the many phases of life that make up Canada. The book will be of special interest to Canadians of both languages but it will also serve as a most useful guide for visitors to the World Exhibition of 1967.

*a concise history of modern sculpture*

J. de R.

A Concise History of Modern Sculpture by Sir Herbert Read, published by Frederick A. Praeger, New York, is part of the series, Praeger World of Art Paperbacks. The author is a professor of art in England and is also a poet and his text here is highly documented. In 310 pages, he discusses eclecticism, cubism, constructivism, futurism, surrealism and the diffusion of styles. There are numerous illustrations in both color and black and white.

*two agendas*

J. de R.

Two particularly remarkable illustrated memorandum-books have been compiled for 1965. They both contain excellent and representative reproductions of paintings and water colors from public and private collections. The first is from the National Gallery of Canada and includes 12 watercolors by as many artists. They were chosen by Kathleen M. Fenwick. The second is the happy product of a commercial firm, Mongeau et Robert Cie., which decided to promote the art of French Canada. This edition, made up entirely of Quebec works, was handled by Guy Robert, director of the Museum of Contemporary Art of Montreal.