Summaries of the articles

Number 40, Fall 1965

URI: https://id.erudit.org/iderudit/58419ac

See table of contents

Publisher(s)
La Société La Vie des Arts

ISSN
0042-5435 (print)
1923-3183 (digital)

Explore this journal

Cite this article
James Wilson Morrice

BY JULES BAZIN

James Wilson Morrice, the greatest of our landscape painters, was born more than 100 years ago but his work continues to enchant us and even to move us.

The Montreal Museum of Fine Arts has prepared an exhibition of his works and it is to be hoped that it turns out to be a fitting tribute to the genius of the man. At a time when our international relations are assuming more and more importance, it is also to be hoped that Paris is made aware of the best works of this artist—the most French-influenced Scotsman in the Canadian world of painting.

Morrice cannot be described as an artist who has changed the course of painting. But he dedicated his life to painting and his work continues to enchant us and even to move us.

The legend that has grown up around Morrice was created in part, it is possible only to classify his work geographically. There are, for example, his Canadian canvasses, those of Paris and the Peninsula. The work measures 20 by 18 feet and proclaims the theme, La Justice est l'Espero de l'Homme (Law is the Hope of Man.)

The colors employed in the work resemble those of the peninsula as one leaves Ste. Anne des Monts bound for the coves. The artist did the work near Florence in Italy between December last and June. She travelled to Europe to get a mixture of Dutch, French and Italian clay, a combination of ingredients that gave the work the appearance of sculptured stone.

Suzanne Guite wanted this bas-relief to be the best work of her career to date and she admits that she put her whole efforts and whole heart into it. "I don't know," she says, "whether I have really succeeded. I know, however, that I am proud of it."

Richard Lacroix

BY JACQUES DE ROUSSAN

It is only by searching out new fields that something new may be created and Richard Lacroix is well aware of this. In fact the artist admits that the searching-out process is the thing that has proven most valuable to him in his career.

An artist in search of something does not express only what he sees and what he believes. He is also an adventurer, on the lookout for new means of expression. Much of Lacroix's work involves a search for new forms. It can, however, reveal much social context. In this area there are people like Vaillancourt, Feraud, Veyssset and Dyens, who are entirely dedicated to this tendency. The exhibition also included works which were purely abstracts, works whose forms resembled nothing existing in nature. This sculpture aims only at a union of the various abstract elements of the work itself such as mass, volume, the general plan and the feeling of space.

Quebec sculptors

BY YVES ROBILLARD

The Association of Quebec Sculptors this year invited European and United States artists to participate in its third annual exhibition with the result that 11 members of "La Jeune Sculpture" of Paris showed their works along with those of 23 Quebec sculptors. American participation in the show could not be settled in time but it is expected that there will be a satisfactory representation from that country next year.

This is actually the first time that an effort was made to give a local salon an international aspect. This international quality is one of the most valuable to him in his career.

Quebec sculptors. An international aspect.

Quebec sculptors. An international aspect.
Jan Burka

The world of Jan Burka is a world of broken, ruined, rusted, discarded objects. But in his sculptures and reliefs, he seeks to utilize materials that lend themselves to the modern in creativity and among the discarded he wants for nothing.

What is this marvellous modern quality? It is at once rain and death, the past and the future — and life itself. Slowly, Burka's objects and reliefs assume form and color, becoming something new and solid. There is a new aestheticism here and the artist makes clear that the work concerned no longer belongs to the past.

Relief is a new discipline, one created by our times. Burka is not the originator of the discipline but rather is one of the artists involved in its development. Ignoring the painter and sculptor here, we see the artist as a creator of forms, a seeker of new formulas.

Alan Glass

Alan Glass is a man for whom the very simple form of the egg is a source of constant fascination, a fact which makes it somewhat difficult for the outsider to consider him as an ordinary individual without becoming disconcerted in the process. One has to view his work and then wait for whatever personal reaction may be coming later.

During the past two years, the artist has allowed Mexico to replace Paris in his feelings. But his Easter celebrations have now also been replaced by those of All Saints Day, spring has turned to fall and the call of the east has now become the call of the west.

Haunting thoughts of death have joined those of birth in the world of the artist. But death is no longer that hideous thing from which we turn in fright. It is a likeable condition, even an object of envy. Glass has a tender smile for it, and ironic expression one might reserve for familiar human beings.

Glass's preoccupation with death was in evidence last spring when his works went on display at the Galerie du Siècle. At the time, he placed his works around an immense cube of glass called "The rose of the winds." In the centre were four heads of the discards he wants for nothing.

"The rose" has a tender smile for it, and ironic expression one might reserve for familiar human beings.

Artists of Montreal

The Museum of Contemporary Art opened its doors at the beginning of July by presenting an exhibition entitled "The Artists of Montreal," a show which did much to underline the important contribution the artists of the metropolitan area have made to contemporary art. The opening exhibition included the works of 54 painters, seven engravers and four muralists. In general, there was considerable vitality to the exhibition, notably among the sculptors. It is to be hoped that the museum enjoys a full degree of success and it will if we give it a full measure of moral support.

Berto Lardera

An important exhibition of 30 sculptures and 24 graphic works by the sculptor, Berto Lardera, was held at the Museum of Contemporary Art in Montreal from August 26 to September 26. Completely resolved in favor of abstraction, this much-discussed sculptor makes a three-dimensional contribution to the field of aesthetics. His aim is to provide a sculpture which may be considered from two sides only and in this way denies two of the four sides required by traditional sculpture.