

Summaries of the articles

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SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

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, on of a Scottish-born father, David Morrice, was born in Montreal on August 10, 1865, and baptized a month later at the old Presbyterian Church on Coré street.

Morrice, timid and even withdrawn with strangers, was a veritable enigma among his contemporaries, both Canadian and French. He was generally considered a bon vivant and often charmed people with his good sense of humor. He delighted in all the goings-on in the street and enjoyed getting into all sorts of discussions in cafes, interrupting the small-talk every so often with assorted bits of sound advice.

Intelligent and cultured, lucid and thoughtful, a keen observer and critic of himself and of others and, above all, liberty-loving, Morrice was always ready for a quick departure to some other place. He literally lived surrounded by the suitcases that crowded his workshop. Without advising anyone, he would sometimes disappear for months at a time, returning to his home port of Paris. He perhaps had that same spirit of adventure which had led other Scotsmen to open up the west to the fur trade in earlier years.

The legend that has grown up around Morrice was created in large part by succeeding generations of English and American writers and artists who knew him between 1890 and 1910. There is considerable exaggeration in the legend but it must be remembered that Morrice's life is not an easy one to trace. Even a history of his work is difficult to set down because most of his works were undated.

In his last years, Morrice established a definite style which made it possible to set approximate dates of certain works. But for the most part, it is possible only to classify his work geographically. There were, for example, his Canadian canvasses, those of Paris and the surrounding area, those of Brittany and Normandy; those of Venice, and those of North Africa and the Antilles.

Morrice, born of a wealthy Montreal family, started his education in Montreal, continued it at the University of Toronto, and then took law at Toronto's Osgoode Hall. He returned to Montreal in 1888 and decided on art as a career. The following year, or perhaps the year after that, he left for England and Holland to study art. A short time later, he settled in Paris.

A lack of knowledge of French led him to frequent the Anglo-American colony in Paris, a fact which brought him under the influence of Whistler. Morrice, however, soon was to be influenced too by the Barbizon school. Later he showed his work to one of Corot's successors, Henri Harpignies, and this led to a lifelong interest in water colors.

Morrice's works were affected by a number of influences over the years but it is not possible to place him definitely in any one school 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 talents were so marked and his works so original that he must emerge as one of the best artists of our time.

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 great aims of the association, fitting into its policy of "Confrontations."

What is the situation today in world sculpture? Nearly all of the artists today have been attracted by the expressionism of matter. Strictly speaking, it has no feeling for the figurative in the search for new forms. It can, however, reveal much social context. In this area there are people like Vaillancourt, Feraud, Veyssset and Dyens, artists 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.

suzanne guitè

BY CLAUDE-LYSE GAGNON

A new bas-relief mural in baked clay by Suzanne Guitè now decorates the hall of the courthouse at New Carlisle on Quebec's Gaspe Peninsula. The work measures 20 by 18 feet and proclaims the theme, *La Justice est l'Espoir 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 Guitè 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 the unknown. And the search allows him to realize certain effects which result from his own past experiences and others which he is just now beginning to visualize. Insofar as he is concerned, creativity can only result from research — the desire, in other words, to learn.

During a period of three years, the artist was given technical training which allowed him to familiarize himself with all the secrets and peculiarities of the engraving. It was after this that he began to seek out new work techniques. In this area, he was anxious to escape the

routine processes afforded by the standard tools of his trade. Looking for something new, he managed to design his own particular tools. All of his ink rollers, for example, were designed by him and produced for him alone. Even his tables were made according to his own specifications. All of his equipment is personalized and he knows it intimately.

Having mastered the various techniques involved, the painting and the engraving are very closely allied for a man like Lacroix. The artist has created a synthesis between these two forms of art and uses every means available to him to fuse them. This perhaps is the essence of his research.

jan burka

BY HENRI CHOPIN

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 discards he wants for nothing.

What is this marvellous modern quality? It is at once ruin 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

BY MICHELLE LASNIER

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 *La rose des vents* (The rose of the winds.) In the centre were four heads of the dead.

Curiously enough, he seldom considers death without associating it with children. He says he has been told that in Chile feather wings are placed on dead children and he adds, "Everyone is happy because a dead child is an angel." Glass also remembers his childhood at St. Bruno, near Montreal. Here, he points out, it was a custom among the farmers to place the body of a child after death in the kitchen.

The works of Glass have occasionally been dubbed as pop art. But the artist is quick to disclaim this and to point out that montages were made with various objects even before Dada. It was seeing votive offerings under glass in Mexican churches that gave him a taste for conserving his groupings of unusual objects, he says.

les fioretti

BY R. P. HAMMAN

Edy-Légrand, an artist whose richness of expression and religious intuition have won him acclaim on five continents, has provided 100 illustrations for *Les Fioretti de Saint François*, published in Paris by *La Tradition du Livre* and distributed in Canada by *La Librairie Garneau*, Québec. The work, in two volumes, contains the *Petites Fleurs*, the *Considérations sur les Stigmates*, the *Légende des Trois Compagnons* and the tracts and prayers of St. Francis. There is a preface by Daniel-Rops. The introduction and translation are by Father Adalbert Hamman.

Echos

festival des arts plastiques

Highpoint of France's program of artistic decentralization, the third Festival des Arts Plastiques de la Côte d'Azur was held in that area in May and June last. This festival refuses to categorize itself as a salon. The festival rather sponsors a number of exhibitions hoping that a geographic disbursement may provide a true picture of contemporary art. There were several important foreign contributions to the 1965 showings and Canada has been invited to participate in the fourth festival to be held next year.

marcel duchamp

A collection of drawings, paintings and assorted other works of Marcel Duchamp, arranged by Mary Sisler, is now on a spectacular tour in the United States. The collection was shown first at Cordier and Ekstrom in New York and will be shown at the Walker Art Centre in Minneapolis from October 18 to November 21. Marcel Duchamp is still considered highly successful in American circles and the exponents of Pop Art in the U.S. still regard him as a master.

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 34 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.

CHRONICLES

Books

L'art dans le monde

L'Art Dans Le Monde: Civilisations Europeennes is a studious, easy-to-read work by the Editions Albin Michel. The book, containing 265 pages, includes a chronological table and notes on the monuments and physiognomy of the principal centres of Etruscan art. There is a glossary and maps by Rudolf Jung, Fribourg, in cooperation with the author, Guido A. Mansuelli. There are 57 color plates and 72 figures drawn by Hannes Pixa, Baden-Baden; and by Heinz Prustel, of Mayence.

Guy Ampleman - Fleuriste

TÉL. 279-3616
RÉB. 484-4649

1001 QUÉB. AVE LAURIER
MONTRÉAL, QUÉ.