

Summaries of the Articles

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THE MUSEUM OF MODERN ART
15 décembre-27 février: Peintures de René Magritte; 21 décembre-6 mars: Exposition Rauschenberg d'illustrations pour l'Enfer de Dante; 2 janvier: Exposition de la collection Marx; 25 janvier-22 mars: Dorothea Lange, photographies.

THE JEWISH MUSEUM
16 novembre-2 janvier: Deux sculpteurs cinétiques, Nicholas Schoeffler et Jean Tinguely; 12 janvier-13 février: Peintures et dessins récents de Philip Guston; 23 février-27 mars: Peintures et sculptures récentes de Max Ernst.

BANFER GALLERY
1er-26 février: Alvin Ross, peintures; 1er-26 mars: Margo Hoff, collages peints; 29 mars-23 avril: Barbara Adrian, peintures et dessins.

WHITNEY MUSEUM OF AMERICAN ART
8 décembre-30 janvier: Exposition annuelle de la peinture américaine contemporaine.

THE MUSEUM OF PRIMITIVE ART

24 novembre-5 février: Exposition des sculptures congolaises de la collection Clark et Frances Stillman.

MINNEAPOLIS (Minn.)

WALKER ART CENTRE

10 janvier-13 février: Exposition rétrospective de peintures, bas-reliefs métalliques et céramiques de Lucio Fontana.

NOTRE-DAME (Ind.)

UNIVERSITY OF NOTRE-DAME ART GALLERY

7 novembre-9 janvier: Peintures, sculptures, dessins et gravures de l'Europe du XVII^e siècle; 14 novembre-2 janvier: Nouvelles acquisitions; Peintures d'Enrique Echevarria; 9 janvier-13 février: Les gravures de la collection Arnhold; Richard Hunt, sculptures; 16 janvier-27 février: Peintures de Loren Mac Iver; 6 mars-3 avril: Assemblages d'Enrico Baj.

SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

museum of contemporary art

BY GUY ROBERT

What is a museum of contemporary art? Should it follow tradition in the sense that it should develop collections which will gradually enrich its reputation? Should it, in keeping with a recent tendency, mobilize its efforts in the direction of a multiplicity of exhibitions? Should it encourage talks and conferences, guided visits, publications and film and concert events? It would be long and useless theorizing to discuss what an ideal museum should be.

The Museum of Contemporary Art of Montreal was created by the Department of Cultural Affairs of Quebec in June, 1964, and opened its doors in temporary headquarters in the Chateau Dufresne in June of the following year with a retrospective of the works of Rouault. The museum may be lodged in an adequate building after Expo '67 but, in the meantime, is making the most of a picturesque (and inadequate) house surrounded by beautiful gardens.

Since the museum has only been in existence for a few months, it may be premature to discuss its collections. However, it is possible to talk about the new developments of the first five-year phase.

In general, the collection of the museum may be divided into three distinct geographical divisions of equal importance: The first section includes Montreal, Quebec and the various provinces. The second division includes the United States, Mexico and Central and South America. The third classification includes Europe, Africa and the Orient.

The first phase of the museum's program should provide a representative collection of the plastic arts dating back to 1940. With the co-operation of Quebec's Museum Commission, whose object it is to examine the museum's proposed purchases and its donations, it should be possible to establish a degree of quality in the collection. Donations are being received in greater numbers as time goes on, a tribute to the exceptional generosity of both artists and collectors alike.

snowshoes

BY ROBERT-LIONEL SÉGUIN

The native arts of a country depend to a large extent on the requirements of the land and the climate and there was no exception to this among the early inhabitants of New France. Snowshoes, which surprised the first Europeans who disembarked from their ships in Acadia and Quebec, were products of Indian handicraft and were born of necessity.

Snowshoes may be traced well back into the early pages of Canadian history. There is mention of them by the early explorer, Jacques Cartier, who made note of them at the mouth of the St. Croix River. Then Thivet mentions them. In fact, in 1558, he says the Indians were wearing snowshoes made from cord which were two and a half feet long and one foot wide. Then at the beginning of the 17th century, Samuel de Champlain mentions them.

There are various mentions of the snowshoes up until this time but in 1686 La Hontan went a step farther and described how they were used in hunting. "The hunt is performed on the snow and with snow-

shoes," he wrote from Boucherville. Snowshoes were referred to later by the Jesuit Lafitau and still later by another Jesuit named Charlevoix.

One way and another, snowshoes played an important role in the political and economic role of New France's indigenous society and they were largely responsible for the success of the military campaigns of winter. Hunting was impossible without snowshoes and without hunting the communities were reduced to famine.

The French colonists lost no time in adapting the snowshoes to their own use when they arrived in the country. In the seventeenth century notarial archives, for example, it is noted that there were some 60 pairs of snowshoes owned by citizens of Montreal.

Snowshoes were to insure the economic stability and internal security of the colony. For one thing, without them, it was impossible for the coureur-des-bois to go out after the beaver, the principal means of financial exchange in the new land.

In the 18th century, men like de Vaudreuil and Begon recognized the importance of snowshoes and recommended that the colonists be encouraged to use them freely. They agreed, of course, that they had to be strong and robust. And to the end of the days of the colony, snowshoes were to play an important role in the military, political and economic life of New France.

robert and sonia delaunay

BY GUY HABASQUE

Certain artists justly receive immediate acclaim from their own generations. In the case of others, however, it may take long years before the historians of art and the cultivated public recognize their importance and the influence they have had over their contemporaries. Such is the case with Robert Delaunay, whose premature death occurred in 1941, and his wife, Sonia Terk, who happily is still alive.

Twenty years ago, when the artists of the early years of the 20th century were being rediscovered, the importance of these two genial creators was being minimized, even ignored, not only by the public but by most of the art critics and curators of museums who, perhaps because they were not familiar with their output, were grouping them with the exponents of cubism.

The revolutionary role played by the Delaunays was finally recognized, however, and today their importance is undeniable. Their brilliant aesthetic contribution, ranging all the way from Gauguin and Cézanne to abstractionism (where they were among the pioneers) is one of the highlights of the development of contemporary art.

Influenced at the start by the impressionist school and by Gauguin's Brittany period, Robert Delaunay later fell under the spell of the neo-impressionists. But it was Cézanne who was to propel his creative spirit.

Sonia who had demonstrated her talents by executing some large murals for the World Exhibition of 1937, was to follow in her husband's footsteps after his death. Dedicated to the memory of her husband, she works under the same influences that were his. There is no doubt that Robert and Sonia Delaunay realized a pictorial concept radically different from anything which has existed since the Renaissance.

maquettes

BY FRÉDÉRIC MÉGRET

The idea of making models from which final works of sculpture could be created was born in the days of the Renaissance. Previous to this, in the Middle Ages, the artists worked directly on their projects without first resorting to the *maquettes*. The models, in wax or clay, first appear in the 16th century. From them, the artisans were able to complete the final works in stone or marble.

In the 18th century, the model assumed almost spiritual proportions, carrying with it the living imprint of the fingers that worked it. For those who can understand them, the models, like the drawings from which artists created their paintings, provide a keen and intimate insight into the artists who created them. They are important documents for historians, indicating, for example, the variations between the artist's original concept and the final work as completed by artisans.

Historians had been for years the only people to attach importance to the models. It was only in 1936 that the Louvre decided to place the models alongside the finished works. Today there are many people who search out the original thoughts of the artists but the models have become very rare.

yves gaucher

BY JACQUES FOLCH

For the past several years, Yves Gaucher has been considered in the School of Montreal as an engraver. There has never been question of a particular kind of engraving, however, since he seemed to regard the entire field with a similar enthusiasm. The reliefs which he did were related to sculpture. The work he did placed him in the world of pure geometrics, again in a world of cold and reasoned naturalism and still again in the field of lyric naturalism. And we have learned to consider him as a geometric painter, soon to be influenced by the hard-edge. Gaucher is a man of many influences, the one requirement being that the influences involved are serious ones. The artist himself does his work seriously, slowly and without allowing himself to become unnerved.

Born in Montreal in 1934, the artist is aware that he still has time on his side. He has already contributed much to engraving, a field in which he has worked for five years with Dumouchel. He was the first in Montreal to create an engraved relief and he was the first to bring about a happy union of the lyrical and the geometrical. He has done many things in a short period of time but his efforts in this difficult field have resulted in many honors being heaped upon him.

Gaucher's success, however, is not due to the fact that Quebec has taken a particular interest in the field. His success is international. His prizes come from the first biennial of engraving of Santiago, Chile, in 1963; the international exhibitions of engravings of Lubiana in Yugoslavia in 1961 and 1963 and the engraving triennial of Grenchen, Switzerland, in 1964.

Yves Gaucher plays a passionate and dangerous game, a game in which he expresses what he knows and what he would like to learn. His numerous exhibitions in Chicago, at the Museum of Modern Art in New York, at Martha Jackson's and more recently at Agnes Lefort in Montreal have demonstrated his excellent form. Pop art may disappear but Yves Gaucher will remain. And his present work will certainly remain as a productive example of his career.

CHRONICLES

Books

miroirs de l'art

BY LUCILE OUMET

A little collection, rich in content and highly attractive in presentation, has come to us from Paris. The collection is entitled, *Miroirs de l'Art*, published by Hermann in 1964 and compiled by Pierre Beres and Andre Chastel. Thanks to a convenient format (21 cm by 11 cm.) and a modest price, the books in this collection should reach a wide audience. The collection will eventually include some 100 volumes. The volumes, containing about 200 pages, will appear at the rate of about one a month. Some 15 volumes have already been published.

pierre francastel

L.O.

The publication of a work by Pierre Francastel is always an event for anyone concerned with the problems of contemporary art. The latest

work of this author appeared this year under the title, *La Realite Figurative*. The book is made up of various magazine articles and papers presented by the author at meetings. The major part of the book is devoted to a study of the figurative arts from the Middle Ages to modern times. There are 62 illustrations.

william hogarth

BY JULES BAZIN

Hogarth's *Graphic Works*, compiled and with a commentary by Ronald Paulson, has been published in New Haven and London by the Yale University Press (in Canada by the McGill University Press). The first complete edition of Hogarth's graphic work is in two volumes and contains 346 illustrations. In addition there is a plan of London about 1760. The first volume includes an excellent introduction and a catalogue and the second the best prints available. Paulson's volumes constitute a first class work which should prove indispensable to historians of the period.

films on art

The fourth catalogue of films dealing with art, published by the Centre Canadien du Film sur l'Art, with the co-operation of UNESCO and the Canadian commission for UNESCO, includes some useful information on the films which may be obtained free or virtually so in diplomatic channels. The list of films is impressive and covers a wide range of interests. The four catalogues already published may be obtained in either English or French from the Canadian Film Institute, 1762 Carling, Ottawa 13, Ont.

Exhibitions

BY YVES ROBILLARD

symposiums

The 1965 Symposium of the Montreal Museum of Contemporary Art will provide a new experience in the field of symposiums, allowing people to watch the artists working as they normally do in their workshops. There are various reasons for symposiums and one of them must surely be to establish contact between the public and the artists. It is important that the public be able to see the artists' work in different stages of development.

This year the majority of the works at the symposium are very close to completion and one cannot help but be very happy with the results generally. In addition, the symposium has created a veritable team spirit among the sculptors, all of whom reaped ample reward for their efforts. A symposium should include a number of things. A museum, should also, as Mr. Robert, the director of the Montreal centre, points out, play host to the old masters. But there must always be something new in store for the public. The 1965 symposium was something new in the sense that it represented a sort of collective atelier.

Echos

BY JEAN CATHÉLIN

jean lefebure

Having spent a short time at Montreal's Ecole des Beaux Arts, Jean leFebure has now apprenticed himself to the automatists and to Borduas who is helping him through his early experiments. leFebure, who went to Paris in 1952 when he was only 22 and who figured in various exhibitions across Europe, (in Canada he has exhibited at the Galerie Soixante in Montreal), plans to divide his time between two ateliers, one in Paris and the other in Montreal.

richard d. wilson

BY JACQUES DE ROUSSAN

The Bank of Montreal has commissioned Montreal artist Richard D. Wilson to travel across Canada to make a series of sketches to mark the centenary of Confederation and the 150th anniversary of the bank, which is also being celebrated in 1967. Mr. Wilson, well known for his sketches of Old Montreal, will draw his impressions of the contemporary Canadian scene all over the country. The relative importance and populations of the regions will not be a consideration. He expects to execute several hundred black pencil drawings.

jacoby's

J.D.R.

Some 50 paintings, water colors and drawings were featured at an auction held at Jacoby's House of Antiques in Montreal on October 21. The event was of particular interest in that several of the painters involved have rarely figured in auctions. It was largely a European collection, with a sprinkling of Canadian works by such people as Henri Masson, Adrien Hebert, Paul Caron, Arthur Lismer, Marc-Aurèle Fortin, Cosgrove, Alfred Pelland, Ozias Leduc, Suzor-Cote, Coburn, Varley, Jackson.

toronto

BY ANDRÉE PARADIS

Calder's exhibitions in Paris and London won him considerable acclaim and in November the people of Toronto were given an opportunity to view his work at the Laing Gallery. Before closing her gallery, Dorothy Cameron exhibited the beautiful sculptures of Dora Pedery Hunt, a Hungarian-born artist who has been living in Toronto since 1948. She works in bronze and silver.

kingston

A.P.

The Agnes Etherington Centre, a university art gallery, is becoming a veritable mecca for the exhibition of Canadian works of art. In October, the centre featured the explosive canvases of Bruno Boback, done with humor and tenderness and some exalted coloring.

new york

A.P.

The Argentine and Canada were featured in separate exhibitions at the Galerie Foussats in New York in October and November. New Yorkers got the opportunity to see the new forms developed by the much-respected Argentinian painter, Juan Battle Planas, and the Nordic dynamism of Albert Dumouchel who showed some neo-figurative canvases, some lithographs and some engravings. New York's East Hampton Gallery also hosted a show by Marcel Barbeau, a Canadian who has won an enviable position in the field of the visual arts. Barbeau, who won acclaim in Paris, Toronto and Montreal, was represented in New York by 16 works.

london

A.P.

Our knowledge of the past in general is weak but it is particularly so in the matter of art in such far-away lands as New Zealand, Malaysia, Pakistan and Nigeria. An exhibition called The Treasures of the Commonwealth, held at Burlington House in London from Sept. 17 to November 13, however, did much to enlighten the art-loving public on

the works of some 20 countries. Martin Baldwin, of Toronto, was in charge of preparing the Canadian contribution which was notable for its examples of native art from the Pacific coast.

germany

A.P.

An exhibition of German handicraft of rare quality was held at the Institute of Applied Arts in November under the auspices of the National Gallery of Canada. The show provided some excellent examples of craftsmanship which did full justice to these forms of art. The 200 objects, ranging from ceramics to porcelains, to jewellery, ivory, wood and others, were a moving tribute to the vitality of the craftsmen concerned.

east german exhibition

J.C.

A delegation of artists and critics has been officially invited by the East German Government to the opening of the exhibition, Contemporary Graphic Art in France, at the Kupfertischer Kabinet of the Bode Museum in East Berlin. The exhibition will subsequently be shown in museums in Dresden, Leipzig, Prague and Warsaw. The press notes with interest that among the 140 artists of the present School of Paris (from Picasso and Miro to Soulages and the younger artists) is a Canadian, Marcelle Maltais.

soviet russia

A.P.

The Russian preoccupation with the conquest of space has invaded the traditional art forms and introduced some of the trends of American Pop Art. A realistic canvas called Space, by Peter and Alexander Smolin, is a keen appraisal of the aspirations of our times. Among the astronauts, the spirit of Gogol is still very much alive and Ivan Zaitsev's sculptures have a high good humor.

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