Summaries of the Articles

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snowshoes

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. 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.

In the 18th century, men like de Vaudreuil and Begon recognized the importance and the influence they had over their contemporaries. Such is the case with Robert Delaunay, whose premature death occurred before the historians of art and the cultivated public recognized 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 Cezanne 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 Cezanne who was to prop up 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, the 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 beliefs which he did were related to sculpture. The work he did placed him in the world of pure geometries, 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 becomeNUMl.

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 Lubliana in Yugoslavia in 1964 and 1965 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.

Exhibitions

BY YVES ROBILLARD

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 settings 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, 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.

Echoes

Jean lefebure

BY JEAN CATHELIN

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

BY 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 an European collection, with a sprinkling of Canadian works by such people as Henri Masson, Adrien Hebert, Paul Caron, Arthur Lismer, Marc-Aurele Fortin, Cosgrove, Alfred Pellan, Oolais Leduc, Suzor-Cote, Colmara, Varley, Jackson.

CHRONICLES

Books

Mirroirs de l'art

BY LUCILE OUIMET

A little collection, rich in content and highly attractive in presentation, has come to us from Paris. The collection is entitled, Mirroirs de l'Art, published by Hermann in 1964 and compiled by Pierre Beens 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 200 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

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 Réalité 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 RAZIN

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 396 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.
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.

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 canvasses of Bruno Boback, done with humor and tenderness and some exalted coloring.

The Argentine and Canada were featured in separate exhibitions at the Galerie Foussat 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 Baste 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.

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.