

Summaries of the Articles

Number 42, Spring 1966

URI: <https://id.erudit.org/iderudit/58400ac>

[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

(1966). Summaries of the Articles. *Vie des arts*, (42), 66–68.

SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

eskimo art of maricourt

BY MICHEL BROCHU

Admirers of Eskimo art are aware that in that great sprawling region known as New Quebec there are several areas in which excellent sculpturers may be found. The work done in a number of places in the Hudson Bay region, and particularly in Povungnituk, is very well known. In fact, because of the efforts of the Povungnituk co-operative, the work of this area is universally appreciated.

On the Quebec shores of Hudson Strait, however, there is a little-known area where the sculpture is splendid. This is Maricourt, one of the most isolated of the outposts of New Quebec. Maricourt has a population of about 150 people, most of whom are engaged in hunting and fishing.

As is the case in all the outposts of New Quebec, the Eskimo sculpture of Maricourt was born of the necessities of everyday life—the need for oil lamps (the Eskimos use seal oil), plates, harpoons, blades and similar tools. The materials involved are stone, ivory and bone. Primitive sculpture, however, is relatively rare in New Quebec and those pieces which are discovered from time to time are usually small and are believed to have had some religious connotation.

Contemporary or modern Eskimo sculpture as we know it are those pieces which have been made for sale and there has been a considerable change in the traditional art forms here. The transition to contemporary style at Maricourt, and indeed at all the Hudson Strait outposts, may be traced back to the first quarter of the twentieth century since the first Eskimo contact with white people was about the turn of the century. The first permanent white settlement at Maricourt, centre of activity for the Compagnie Revillon Frères, was established in 1910.

It is impossible to say when and to whom the first sculpture of Maricourt was sold. But the Codex Historicus of the Catholic Mission of Maricourt notes shortly after the establishment of the mission in 1936 that the Eskimos offered to sell some of their works to the missionaries.

About 1958 or 1959, the Maricourt mission began regular purchase of sculptures. So that the artists would not be encouraged to desert their regular hunting habits, however, the mission decided to restrict its purchases to two or three pieces per month from any one particular individual.

Today the sculpture of Maricourt is essentially what it was in 1960. The sculptors are hunters. There are some who regularly turn out one, two or three works a month but not necessarily all year round and hunting remains the main occupation of the Eskimos of Maricourt. The one exception in the community is an invalid who cannot go to the hunt very often and considers sculpture as his first occupation.

the elements unleashed

BY HENRI JONES

The elements unleashed by nature have played an important role in the history of art and the works in which these forces are apparent are innumerable. Since the advent of Christianity, they have appeared as a sort of divine expression, part of a theological era.

In the Lamentations of Giotto, a fresco in the Arena Chapel of Padoue, for example, there are winged figures in the heavens. There is something similar in the Expulsion From Paradise by Masaccio and much later with Antoine Caron, notably in the curious Funerailles de l'Amour with its symbolism. There is later a kind of pantheism, as expressed by Michael-Angelo, and still later a grandiose (though weaker) quality produced in military works by Raffet and Detaille, not to mention the lamentable Benjamin West who saw night in his Death of General Wolfe.

Up until the first half of the sixteenth century, it is unusual to find works in which these unleashed elements are considered on their own merits without moral or metaphysical forethought. There are in the works of Altdorfer some storm clouds which defy religious interpretation but they are more in the category of smoke, as seen in La Bataille d'Issus of the Pinacothèque of Munich. Two centuries later, the quality of ruin was to become part of the celestial feeling in the Forum Romain by Piranesi, work not unlike that of Altdorfer insofar as technique was concerned.

Without notable exception in the romanticist period, one sees the subjects before the furious elements to which they are subject. Here, the Radeau de la Meduse is significant, as is the shipwrecked Don Juan in which Delacroix followed the example of Gericault.

biennial of sculpture

BY GUY ROBERT

The first Biennial of International Sculpture was held in Athens, Greece, from September 8 to November 8, 1965, as part of the Festival of Athens, organized by the National Hellenic Tourist Office.

This exhibition attracted me for a number of reasons. For one thing,

it was of prime importance to me in connection with the preparation of the first international exhibition of contemporary sculpture which I am directing for Expo '67. It had been organized by two friends who had spoken to me about it at length. They were the European critics, Tony Spiretis and Denys Chevalier.

The original plan was to organize an exhibition showing the origins and the evolution of form in sculpture today. Within its own particular context, it was a unique show of its kind, featuring the works of sculptors of different countries who played definitive roles in the evolution of modern art.

There were 126 works by 66 sculptors from 18 countries and about 35 works by 15 Greek sculptors. I do not want to offer a negative criticism of this grand exhibition but I must say that the works of Greek antiquity impressed me considerably more than this collection of contemporary sculpture. For one thing, there was a too considerable difference in dimension among the works. They varied in size from six inches to 15 feet.

roy-audy

BY PAULINE BOISSAY

Roy-Audy (1778 - 1848), primarily recognized as a portrait painter, is known also as a nomad who produced religious works for various parishes bordering the shores of the St. Lawrence. Two of these paintings were recently discovered in the Church of Deschambault, a small community between Three Rivers and Quebec City, and were shown to the public for the first time as part of the "Treasures of Quebec" exhibition. These paintings reveal the same technique as apparent in his portraits, and although Roy-Audy was a product of the 19th century, he is a "primitive" in the strongest sense of the term.

st. sauveur des monts

BY CLAUDE BEAULIEU

The village of St. Sauveur des Monts and the mountains that surround it provide a most harmonious setting and at the edge of this little area, on a promontory, an architect has built for his own use a classical-type residence. The project, conceived by him in 1958, is classical in every sense of the word. The absolute symmetry of the plan likens this structure to the rigorous works of Palladio but one never considers the term academic in relation to the building.

There is perfect accord between the natural surroundings and the use of space as it concerns day-to-day living. The visitor enters the area by a road on the promontory. There is an oval swimming pool and a sauna building. The visitor then enters a terrace area just a few steps up from the road and proceeds to a spacious veranda.

The building, made entirely of wood, with painted walls and waxed ceilings and floors, houses an exceptional collection of paintings and sculptures, most of them Canadian, some antique and modern furniture of Scandinavian and French origin, and a variety of objects of special interest.

goya and Canada

BY ROBERT HOLLIER

At the Musée des Beaux-Arts of Besançon, France, two strange canvasses attract the attention of those rare visitors from Canada. They are works which drew their inspiration from Canada.

The first has the anonymous title of Les Cannibales and the second is entitled, Death of the Archbishop of Quebec. Both are signed by Francisco Jose de Goya y Lucientes. They both represent chapters from the same story and the museum catalogue indicate that they represent the martyrdom of Saint Jean de Brebeuf and Saint Gabriel Lalemant.

Since these works come from Spain, the viewer automatically wonders how Goya could have obtained such precise details about the death of these martyrs. It is a mystery. In 1820 the Jesuit odyssey into the land of the Iroquois was already 170 years old. Any information that Goya might have obtained could come only from an old story, possibly a translation of the Relations in Spanish (we know that they existed), or again from a story told by a Jesuit in Madrid, although this is not likely since the anticlerical Goya seldom visited the priests.

chase manhattan bank

BY ANDRÉE PARADIS

David Rockefeller, president of New York's Chase Manhattan Bank, is evidently a man who believes that art and culture have a distinct role to

EXHIBITIONS

play in the field of political and economic power and the proof of this is to be found in the 60-storey glass and aluminum bank building on the tip of Manhattan Island.

Rockefeller, an ardent collector, decided that his high-rise building should include a fair sampling of living art and he put up a sum of \$600,000 to establish a collection of works of art. The works were to be placed in various areas of the bank's premises. Purchases were to be decided by a jury made up of such people as Alfred Barr and Dorothy Miller, of the New York Museum of Modern Art; James Johnson Sweeney, of the Houston Museum; and Perry Rathbone, of the Boston Museum.

The works selected were chosen with a view to integrating them with the architecture. Among the artists chosen were Albers, Bischoff, Delvaux, Donati, Feito, Mathieu, Okada, Rivers, Ronald, Rothko, Soulages, Wyeth, Vuillard, Rodin, Braque, Afro, Sugai, Campigli, Arp, Golub and many young American painters.

lise gervais

BY GILLES HÉNAULT

People who visit the art galleries regularly have for some years now been able to spot the paintings of Lise Gervais quickly and without difficulty. This painter has found herself a style. This might not be good except that she is expressing herself in a very personal way and is entirely faithful to herself. There is no doubt about this with this woman painter. In each of her successful works, there is that feeling of necessity.

Some painters are particularly fascinated by what goes on in the world outside. This may be expressed in various ways. Lise Gervais, however, belongs to that group that looks inwardly. Her work is a profound expression of a very different kind of introspection.

It was in 1958 or 1959 that this young painter came to the attention of the public. Before that, her talents, quite exceptional in every way, were known at the *Ecole des Beaux-Arts de Montréal* where she won first prizes in drawing, sculpture and painting. The school, however, obviously could not teach her to find her own personal method of expression. This she did on her own, patiently and passionately by doing hundreds of inks, only a few of which have been exhibited.

During a certain period (1961-1962-1963), her works appeared as variations on a single theme, although one never felt they were monotonous. Lise Gervais has far from exhausted her potential. Her first one-man show was held only in 1961. After this, she won first prize at the Salon de la Jeune Peinture. Her works have been shown at the Norton Gallery of the Montreal Museum of Fine Arts, at the Spring Show, at the Moose Gallery in Toronto, the London Museum of Art, at Spolete in Italy and last year at the Galerie du Siècle.

The first museum to acquire one of her canvasses was the Albright Knox in Buffalo, N.Y.

Lise Gervais formerly taught children but she now is a professor at the *Ecole des Beaux-Arts in Montréal*.

place victoria

BY JACQUES FOLCH

One of the most beautiful, if not the most beautiful, tower in the whole of world real estate stands in Montreal. It is part of an architectural complex known as Place Victoria in which are located the Montreal Stock Exchange and a variety of offices and shops. A second tower is being planned for an early date.

This building is a marvel. Its elegant lines stem from a subtle geometric plan, the details of which will not be gone into here. Architects and engineers, however, are thrilled by it. It is the proof of Monteverdi's belief that beauty is simplicity intensely stated.

The general lines have been drawn so subtly that one never tires of looking. There is a virility there, yet without that feeling of heaviness, and the variations give it a wonderful animation. Inside, all the appointments have been carefully planned.

The building is really not unlike any other building. It is a structure with walls. Yet because of the phenomenon we call architecture, it is a jewel in the city.

georges braque

BY HENRI BRUHIER

What is considered to be the most beautiful collection of jewels of modern times was born of an idea of Georges Braque who celebrated one of his anniversaries with a ring inspired by ancient Greece. An expert in the glyptic arts, Heger de Löwenfeld engraved the famous cameo. Jewels are true magic and those of Braque and de Löwenfeld are superlatively magical. Among the precious things of the world, they are indeed precious.

the montreal scene

BY REA MONTBIZON

As I think back over the last few months of gallery-going, the Robert Roussil retrospective and the farewell show to Sindon Gecin, presented simultaneously at the *Musée d'Art Contemporain* last December, emerge as the most cathartic experiences.

Gecin's exhibition was accompanied by the news that the artist is packing for Paris, a pattern that might have seemed more familiar had the artist been as young as his artistic career. But here rests the piquancy of the Gecin story. After 35 years of service, a schoolteacher by the name of Gerard Sindon had to let himself be pensioned in order to complete his metamorphosis, from which emerged the artist Sindon Gecin.

His first one-man show was held at Dresdnere's six years ago and sold out. The event was symptomatic. Beneath the surface of our synthetic intellectualism, there exists a deep hunger for the kind of enchantment and fantasy Gecin has learned to isolate from the treasury of pre-conscious storage.

Now after six years the exhibition at the Musée revealed the first traces of a more colloquial currency. It became apparent in Gecin's most recent works, large, semi-abstract paintings in dark, brooding impastos. In his delicate pen drawings, sometimes over translucent washes in colored inks or aquarelles, Gecin's works are still unique.

It seems to me that Sindon Gecin will not be in Europe for long before finding recognition among the finest artists of the introspective eye.

Somehow, the memory of Roussil's art recently became overshadowed by the two large inorganic works in this city: the sculpture habitable, created at the 1964 Symposium, and the "fortification" of Le Drug. However, the exhibition *Vingt Ans de Sculpture Roussil* has revitalized the memory and settled the question. Now we shall no longer forget that Roussil's is an art of life and growth and of man's sensuous participation in it.

We now know that his place is with Brancusi, Laurens, Arp, Moore — if not by the rank of his *oeuvre*, certainly by the vitality of its concern, the organic principle of existence. On that level, Roussil's works are communicative and sensuously appealing. To me, the bronze *La Famille* of 1961 is one of the best sculptures Roussil has ever produced. Among the delightfully perfect, if less important works in the Montreal retrospective, I found to be the artist's large, glazed ceramics on the theme of marine growth.

Thanks to the adventuresome spirit on the competitive art market, Montrealers have finally had their first glimpse of some of the leading artists in the hierarchy of American abstraction. In its January show, The New York Scene, the Galerie Agnès Lefort introduced us to the work of the late Morris Louis, Kenneth Noland, Jules Olitski, Louise Nevelson, Paul Jenkins, Helen Frankenthaler and Anthony Caro. As the grand old man of pure color painting, to whom the majority of these artists owe some measure of debt, Josef Albers was chosen to set the tenor of the show.

Closer to home, a family event so to speak, was the visit of one-time automatist Léon Bellefleur at the Galerie du Siècle, lasting until February 9. After two years of absence, Bellefleur has brought us a hothouse full of exotic abstraction, all brilliance and exuberance. Whatever figure (I mean this in the sense of 'figure and ground') emerges, is still determined by color action. Yet there is control and organization. At the moment, the works of Léon Bellefleur are the best painted, most exhilarating abstractions I can think of.

jean sylvor

BY A.P.

There is a poetic feeling and a very personal mythical quality about the work of Jean Sylvor which was exhibited recently at the Art Français. After four years of study in Paris with Calevert-Brien and Hayter and after his European shows which won him considerable acclaim, this young Canadian painter showed a series of baked clays and some highly imaginative engravings for the first time in Canada. His engravings showed a range of blues seldom seen.

home italian style

Home Italian Style — Italian Architecture and Decoration is an exhibition which will be presented in Montreal in May by the Italian Commercial Consul. The show will include construction materials and the decorative and artistic products of industry and handicraft which Italy is making available to architects, decorators and designers. The show will have an important setting: the top of the Stock Exchange Tower.

travelling exhibitions

BY MICHEL CHAMPAGNE

The plastic arts service of the Department of Cultural Affairs has organized a first series of travelling exhibitions which will be seen in various parts of the province. The show pays tribute to a half-century of painting in French Canada. It consists of some 30 canvasses, selected from the collections of the Quebec Museum. Among the artists represented are Morrice, Borduas, Lemieux, East, Pellán and Riopelle.

paul lacroix

BY M.C.

The new Royal Bank of Canada building at Place d'Youville has an immense mural by Paul Lacroix, a work which appears much too heavy and academic for such a modern building. Lacroix seems to lose himself in large-scale efforts. He should go on doing small items, a field in which he is frequently interesting. The only thing that can be done at this point is for the Royal Bank to put up a curtain to hide the work.

galerie jolliet

BY M.C.

The historic Louis Jolliet house, built in 1683 and located in the heart of Old Quebec, became the home of a new gallery in 1965. The Galerie Jolliet occupies the second floor at 16 Petit Champlain and, in our opinion, is one of the loveliest in the country. The gallery started its season with a showing of the works of the late primitive Héliodore Bissonnette. Other shows included Coulombe, DeCelles, Duguay, Desrosiers, Brother Jerome and Enid Burns.

jean soucy

BY M.C.

The main event of the artistic season in Quebec was without doubt Jean Soucy's exhibition at the Quebec Museum. After a long absence, Soucy presented a magnificent show. All of the works were excellent but special mention might be made of *La Mort du Scarabee*, *Nous la Regarderons Ensemble*, *La Route de Gilgamesh* and his famous *Trip-tyque*. The artist has reached a summit in his work and one is aware of being in the presence of a master. Soucy's exhibition marked the beginning of a new era of culture for the museum under its new director, Guy Viau.

Le symbole
d'une ère
nouvelle...
Le nouveau
sigle de la



la banque qui compte
le plus grand nombre
de succursales au Québec

 Banque Canadienne Nationale

fernand auger

BY M.C.

The Galerie Zanettin started the 1966 season by presenting a mid-January exhibition of the works of Fernand Auger. We have been watching the development of this artist for some time, noting that his water colors and his paintings were strongly influenced by Vlaminck. He seemed to be hesitating about whether to be figurative or abstract but he has decided to be figurative. His choice is a good one.

pauline marcotte

BY M.C.

One of the most interesting exhibitions was held in late February and early March at the Galerie Zanettin. It was a showing of the works of Pauline Marcotte, who has developed a new approach to the handling of abstract forms. The artist is excellent at drawing and her colors are the result of much study. Her painting of the abstract is very strong. The artist is always aware of technique but she never allows it to encroach on the emotional impact.

jeanne d'arc corriveau

BY M.C.

Jeanne d'Arc Corriveau is one of the big names in the art of tapestry-making in the country. She is now professor of tapestry at the Ecole des Beaux Arts in Quebec. After a solid grounding in the art here, she studied in the principal ateliers of Europe. Her research took her to Sweden, Spain, Belgium, Germany, England and especially to France. Her exhibition includes tapestries she did from works by Pellán, Drouin, Eliane Roy, Lacroix and Gagnon. The artist knows her field and the tapestries are all very well executed.

winnipeg art gallery

An exhibition entitled *Paintings by Young Quebec Artists* was shown by the Winnipeg Art Gallery at the City Hall in St. Boniface, Manitoba, from February 3 to 24. Norah McCullough, of the National Gallery, assembled these paintings to provide a glimpse of what one might come across in the smaller Montreal galleries. Those represented are Kittie Bruneau, Ulysse Comptois, Monique Charbonneau, Pierre Gaboriau, Jacques Hurtubise, Dennis Jones, Serge LeMoyné, Reynald Piché and Henry Saxe.

jeffrey e. poklen

BY LOUIS ROMBOUT

Born in 1934 at Carmel, California, Jeffrey E. Poklen studied art at the University of California in 1961 and at Cornell in 1963. In the same year, he taught at the University of Saskatchewan and a year later, he became assistant in the fine arts department of Mount Allison University in New Brunswick. His works are in the collections of Cornell University, the Dickson White Museum of Art in Ithaca, N.Y., the Regina Art School and the Montreal Museum of Fine Arts. Certain works will be in the Sixth Canadian Biennial.

rita letendre

BY GUY FOURNIER

Rita Letendre and her painting are really one and the same thing. Her painting is a mirror, reflecting her own being, impetuous, irreverent and inexhaustible. Up until a few years ago, the only difference between the artist and the work was the physical order.

Rita no longer paints small canvasses. Even before her departure from Montreal nearly two years ago, she had turned her back on her easel and had begun working on the floor on canvasses which were thirty, forty and even sixty square feet. She found herself unable to express herself with little dabs of paint on handkerchief-size surfaces.

With warning, Rita left Montreal for the unlimited space of California, establishing herself, at the time of an international symposium, at State College in Long Beach where an immense campus was being planned. State College welcomes thousands of students from the United States and other parts of the world in some 40 pavilions located on several acres of land.

In 1965, State College was the site of the first symposium of sculpture in the United States and to it were invited 11 artists whose reputations were known around the world, among them the Canadian Robert Murray, the American Claire Falkenstein, the Algerian André Eloc and the Israeliite Kosso Eloul, who had participated in the symposium of the previous year on Mount Royal.

Kenneth Glenn, professor of sculpture at State College and director of the symposium, however, made an exception in the show. He accepted a painter, Rita Letendre, and entrusted her with the work of painting a mural 21 by 24 feet on the façade of an exterior hall where 10,000 students passed every day. It is not up to an artist to judge her own work but this explosion of black and yellow and these striking touches of green on this immense wall seem to me some of the artist's better work.