Summaries of the Articles

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See table of contents

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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 sculptors may be found. The work done in a number of places in the Hudson Bay region, and particularly in Puvungnuit, is very well known. In fact, because of the efforts of the Puvungnuit co-operative, the work of this area is universally appreciated.

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 states that the mission was established in the year 1910 that the Eskimos offered to sell some of their works to the missionaries.

About 1955 or 1956, 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 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 those 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 caserne Funerailles de l'Amour with its symbolism. There is later a kind of pantheism, as expressed by Michelangelo, and still later a grandiose (though weaker) quality produced in military works by Rubens and Détaille, not to mention the lamented Benvenuto Cellini who saw in flight 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 by Piranesi, by Palladio or the plans 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 lends 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 surmounted by a beautiful 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 canvases 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 Cannicéoles 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 indicates that they represent the martyrdom of Saint Jean de Brébeuf and Saint Gabriel Lallemant. 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 1622, the Jesuit odyssey into the land of the Iroquois was already 170 years old. Any information that Goya might have obtained could only come from an old story, possibly a translation of The Relations in Spanish (we know that they existed), or again, the story might have been told by a Jesuit in Madrid, although this is not likely since the antecdental Goya seldom visited the priests.

Biennial of sculpture  

BY GUY ROBERT

The first Biennial of International Sculpture was held in Athens, Greece, from September 8 to November 6, 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 Spiteris and Denis 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.

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
The famous cameo. Jewels are true magic and those of modern times was born of an idea of Georges de Lôwenfeld, celebrated one of his anniversaries with a ring inspired by ancient of modern times was born of an idea of Georges de Lôwenfeld, celebrated one of his anniversaries with a ring inspired by ancient

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, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking. There is a virility there, yet without that feeling of heaviness, that one never tires of looking.
The plastic art 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 canvases, selected from the collections of the Quebec Museum. Among the artists represented are Morrice, Borduas, Lemieux, East, Pelland and Riopelle.

paul lacroix

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

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 Heliodore Bistonnette. Other shows included Coulombe, DeCelles, Dugay, Desrochers, Brother Jerome and Enid Burns.

jean soucy

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 Scarabée, Nous la Regarderons Ensemble, La Route de Gilgamesh and his famous Triptyque. 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.

feurand auger

The Galerie Zanetini 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

One of the most interesting exhibitions was held in late February and early March at the Galerie Zanetini. 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

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 École des Arts Décoratifs at Montpellier. In 1965, she studied in the principal ateliers of Europe. Her research took her to Sweden, Spain, Belgium, Germany, England and especially to France. Her exhibition included tapestries she did from works by Pelland, Drouin, Elinse Roy, Lacour 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 Kettie Bruneau, Ulysee Comprone, Monique Charbonneau, Pietro Gabourit, Jacques Hurtubise, Dennis Jones, Serge LeMoyn, Reynald Piche and Henry Saxe.

Jeffrey E. Poklen

Born in 1954 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 Dickinson 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

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 canvases. 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 canvases 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 24 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 Eloy and the Israeliite Kostos Eloil, 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 facade 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.