Summaries of the Articles

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editorial
BY JACQUES DE ROUSSAN
We are in the midst of a revolution and very few among us are aware of it. Our society and our culture are in a state of flux. We are living in an era of instant communications and, in technology, one advance is soon surpassed by another.

The spontaneity of the event and its transmission has a deep, subconscious effect on our lives and our way of thinking. Art is not forgotten in this situation. It has, in fact, a new immediacy and is living in an era of instant communications and, in technology, one advance is soon surpassed by another.

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Whether one considers the first school of Avignon, linked with the pontifical seat and the second which came into being in Provence, favorably situated geographically to attract different nationalities, was quick to conquer its visitors. Those who came were soon to discover that, in Provence more than anywhere else, art was considered a solution to the problems of the human condition.

art in provence
BY JACQUES LEPAGE
How can one explain the profound unity in the painting of Provence in the 14th and 15th centuries, except perhaps by recalling its effects in the 19th century. Cézanne and Van Gogh should serve as reminders of what happened five centuries earlier when the artists of Sienese and the French, Catalonians and English blended their talents, tastes and their techniques in Avignon and Aix.

The works will be exhibited in the cities of Sarasota, Buffalo, Rochester, Raleigh, Philadelphia, Columbus and Pittsburgh.

One hundred and two of the best works from a collection of 1 500 canvases representing various schools will make a seven-day tour of the United States under the proud title of Master Works of Montreal. The works will be exhibited in the cities of Sarasota, Buffalo, Rochester, Raleigh, Philadelphia, Columbus and Pittsburgh.

According to the catalogue of the exhibition, the show is being put on the road as part of the celebrations for the centenary of the Canadian Confederation and Expo '67. For our neighbors to the south, the show is a prologue and an invitation to these two events and is under the distinguished patronage of Governor-General and Mrs. Vanier.
The show will be important in the sense that it will testify eloquently to the maturity of our plural culture. In thus confirming our maturity, we will demonstrate that our future is full of promise and is worthy of attention.

The exhibition seems to favor works of the 19th century, where the French school makes a particularly good showing. There are some works by Courbet, an extraordinary Daumier and a magnificent group picture by Corot and other masters of Realism, as well as a superb Fantin-Latour, La Parade de la Ferrie. There is also good representation from the post-impressionists, from Monet and Sisley to Derain and Utrillo.

The exhibition also offers a modest collection of Canadians. The austere realism of the Portrait de Mme. Thomas Paul of Antoine Sebastien Plamondon (1831) and the seriousness of Les Grandes Personnes of Jean Paul Lemieux (1936) strike a familiar chord among us. We know John Singleton Copley and Ben Shahn. There are also similarities between Morrice's Circus at Santiago, Cuba and the works of his contemporary in the United States, Prendergast. Two groupings were deliberately omitted from the collection. They were Oriental paintings and those of the European schools.

Of the 102 canvasses exhibited, only 29 were acquired before the Second World War. The Montreal Museum of Fine Arts, founded in 1860 as the Art Association of Montreal, started a permanent collection as early as 1879. The constant improvements noted in the quality of the collection, however, coincides with the establishment of professional management.

dallaire

It would be difficult to say where Dallaire fits into the contemporary Canadian art scene. Unless one considers it on a purely geographic plane, that is as art originating in Canada, I maintain that contemporary Canadian art has not yet been defined, nor is it at the moment definable.

Whatever the definition, however, it seems certain Dallaire is outside the classification and for the very simple reason that there is nothing in his work that suggests anything distinctly Canadian. Dallaire identifies himself with nothing in particular and with no one. He is very much his own individual self. Formerly with the National Film Board, he has remained the solitary artist with a French taste for painting, a taste which has nothing particularly North American about it.

Rare are the artists who are able to keep everything they do and sign them without too much ridicule. Where then does Dallaire lie between Cosgrove and Borduas, between Lyman and Riopelle, between Comfort and Mousseau? The question is incongruous to me. Certainly Dallaire is one of the happier painters of his generation.

the sugar house

In Quebec, the spring season begins with what the French-Canadians have traditionally called "le temps des sucres" — or what the English-speaking people call "sugaring-off." Ever since the days of the French colony, the trip to the sugar house has been a tradition.

As far back as the last half of the 16th century, there are accounts of sugaring and Thever is on record as saying that the sap that runs from the trees is a sugar and delicacy not unlike that of the wine of Orleans or of Beaune. The early inhabitants were unfamiliar with the sweet taste of the sugar but Gabriel Sagard Théodat notes in 1656 that they were expert at boiling the sap, from which a delicious liqueur was made.

By 1672, the sugar men of Cap Breton had managed to improve the means of tapping the trees for the sap. There was to be no sugar before 1691. The Recollet, Chrestien (?), Le Clercq, however, was to discover in 1691 that the liquid from the trees was boiled long enough, it became syrup and that the syrup itself tended to harden like sugar. By the end of the century, small maple sugar loaves were being exported to France as a rare delicacy.

In the heart of New France, the tree-tapping procedures remained archaic but Baron de Labrontes is quick to emphasize the curative values of the maple products. The sugar and the syrup from the trees, he says, is so precious that nothing so far discovered has been as effective to guard the chest against sickness.

In early days, sugar shanties were erected and then taken down at the end of the season but as time went on, the sugar-makers established permanent camps with cauldrons for boiling the sap. It soon became clear that the sugar bushes were profitable properties and there are indications that some people paid off their seguiarnal dues with the produce. The sugar house itself became not only a place of joyous reunion in the springtime but a sort of nerve centre of all family activity.

old montreal apartments

BY CLAUDE BEAULIEU

A central and old building dating back three years of the Victorian period and located just a few steps from historic Notre Dame Bonsecours Church in old Montréal has just been returned to its former state of grace. Occupied in recent years by a wholesale fish house, it has now been reconverted into an apartment building, which runs an outstanding variety of spots, to be made to serve modern day living. Furniture and works of art have been brought from France and Mexico and harmonize well with objects that are English, American or simply Québécois.

david partridge

BY PIERRE ROUE

Seeing is no more than perceiving and in this modern world, haunted by the modalities of doing things, the art of David Partridge runs the risk of being misunderstood. The materials employed in his works tend to hide the meaning of them. In the eyes of students of procedures and archivists, the Configurations of Partridge are simply decorations, interesting no doubt but nevertheless ornamental, superficial and superfluous. Their only merit seems to be the choice of a certain original kind of material, nails, and the careful manipulation of this material.

The work appears obvious and devoid of any intellectual content and this, of course, is the first stumbling block in the way of getting to the core of the matter. Actually he is an artist who likes to work, hiding its deep metaphysical meaning behind a kind of artisan veil.

To get to the core of the subject, one must first forget all about the technological charms of the two tons of nails David Partridge used to demonstrate one truth — his own rebellion. But the basic meaning of the work is made known only to those viewers who can manage to ignore the industrial aspect of the material and see only its aesthetic quality.

There is a kind of visual alphabet available here, one which expresses nothing but which is capable of expressing everything. With David Partridge, the alphabet is an integral refusal to go along with peremptory attitudes. A new set of ideas fills these porous spaces where nothing is as it appears to be.

With Rauschenberg, a cushion is nothing more than a cushion because it can be nothing else. With Partridge, however, a nail is never simply a nail. It is always something more — a part of a space, a fragment of form, a hint of an image. He moulds and he produces a picture of our times.

koening

BY JEAN CATHLIN

Pats has a facility for absorbing what is best among the foreign influences that come to it, adopting those that enhance its glory, and it was there that John Franklin Koenig settled in 1948. Koenig, born in Seattle in 1924 and possessing that mixed occidental-oriental quality that one observes only in the state of Washington, not also in the province of British Columbia to the north, had not gone to Paris to search for himself but he did indeed find himself there.

Koenig's youth in Seattle and the studies he made in that city left him with a profound feeling for that quality of infinite space that so characterizes the Pacific School. In his 20th year, he had a passion for Miro and Klee. By 1948, he was deeply involved with cubism. Two years later, he was in Amsterdam, learning what he could of Stijl and discovering that he was suspended somewhere between the occident and the orient, somewhere between the influences of America and Europe.

About 1951, Koenig helped his young friend and dealer Jean Robert Arnaud to launch his gallery and a magazine called Cimaise. Interestingly, he put himself in contact with the existing art forms and influences of the time, causing him to re-examine his own work. The result was that his work took on a kind of cohesion rare in that generation. He then went into lyricism and, having expressed his personal feeling so that quality of infinite space that so characterizes the Pacific School. In his 20th year, he had a passion for Miro and Klee. By 1948, he was deeply involved with cubism. Two years later, he was in Amsterdam, learning what he could of Stijl and discovering that he was suspended somewhere between the occident and the orient, somewhere between the influences of America and Europe.

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As the Concours Artistique du Québec ushered in the new session in mid-September, it seemed natural enough to look to it as a barometer of our artistic life. The nearly 100 works shown first at the Musée d'Art Contemporain in Montréal and at the Musée des Beaux Arts in Québec impressed one by a more general use of sound craftsmanship than before, suggesting a rise in the professional standards. Whether true or misguided, no such observation can release the artist from his undertaking responsibilities and search for individual quality. What is art? Your question is rightly asked.

Even under the conspicuous absence of a many senior Québec artists, the Concours Artistique did not appear dominated by the elementary shapes and strong colors, the enlarged single images, or formatted patterns. The most of the statements here were familiar or predictable.

Abstract expressionism proved to be in evidence even if much of the 1966 output was closer to formula than to expression. The highlights of the Concours were supplied by a handful of individual artists of varied persuasions, some of whom one had never heard of before. Among the well known a new emblem by Mariam Scott artists, the well-tempered abstract. With aplomb was made by Michel Labbé, of Québec City, showing a well-tempered abstract. Labbé's townsmen Marcel Jean is another artist among them. Montréal's Bédard-Galbraith offering is with more potential impact than there. There was evidence of a new phase in the work of Guido Molinari who has liberated his chromatic stripes of their interdependence.

What can happen when three-dimensional color shapes are taken, as in the work behind the parapet on the Boulevard Saint-Laurent, is demonstrated in the poly-chromed works of Hervé Saxe. In the form of a topographic woodcutting is an effective sculpture contributed by Richard Bosque. An equally well-executed but complex bronze by Yves Trudel once more pointed up the artist's intense interest in angular movement. In Ivanhoe Fortier's sheet metal curiously, there is human warmth.

Among the commercial galleries, the Galerie Libre offered an interesting if unintended juxtaposition of gain and loss in quality during its overlapping presentation of Réal Arseneault and Bernard Vanière in the month of September. At the same time, Agnés Letour featured a one-man show by another Paris-North American commuter, Paul Jenkins, master of the "moving shapes without names." Diametrically opposed to this mode of guided chance stands the effort of Montreal sculptor Stanley Lewis whose works were shown in October by the Galerie Moos. The fantastic world of a true visionary enveloped the visitor who entered the Walter Klinkhoff Gallery during the latest exhibition of the latest paintings and drawings by Saxe. Calgary-born Garry Slipper.

Next day the circle, the search for quality finally led back to the Musée d'Art Contemporain just before the date of writing when the Musée was still host to the visual poetry of Roland Giguère and John Frankin Koenig.

The Quebec handicrafts were always a rich and vibrant reality but without the interest of the public and without the proper outlets they faced the possibility of being isolated as minor contributions.

It was to avoid this possible eventuality that the Provincial Government opened its Centrale d'Artisanat in Québec in 1950. The organization is an official one that falls under the jurisdiction of the Department of Cultural Affairs. A non-profit unit, it seeks to promote the handicrafts of Québec by a means of learning something new and the so-called new attraction. There is a spatial, rather than earthbound, beauty about the place which includes a bar done with leopard-type velvet and from the small dance floor comes the sweet smell of lavender. For hundreds of Montréalers seeking a late afternoon respite from the routine of office or store life, the Mousse Spacthèque offers a different way of life. The whole décor, complete with changing colors as the evening wears on, gives the impression of another place where people may not go to the Spacthèque to applaud Jean-Paul Mousseau but they are certain to meet him there.

In a sort of dream attic whose windows look out from Petrof street to the Bassin Louise and the port of Québec, Marcel Jean works on a dozen things simultaneously. Born at St. Blééri de Kameouaska in 1937, he went to Québec's Beaux Arts in 1953 and got his diploma in sculpture five years later. His abstract sculptures are an effective sculpture contributed by Richard Bosque. An equally well-executed but complex bronze by Yves Trudel once more pointed up this artist's intense interest in angular movement. In Ivanhoe Fortier's sheet metal curiously, there is human warmth.

The words are those of Anne Paré and she is speaking with reference to the city of Québec. A discreetly attractive girl who manages to remain in control of her passions, she is very much like her compositions in black and white—a mixture of light and shadow. She took it for granted that she too would be expelled from school in her fourth year on account of insubordination. This year, she returned to art school with a grant enabling her to study tapestry-making with Jeanne-d'Arc Corriveau. The grant is a means of learning something new and the so-called new attraction. There is a spatial, rather than earthbound, beauty about the place which includes a bar done with leopard-type velvet and from the small dance floor comes the sweet smell of lavender. For hundreds of Montréalers seeking a late afternoon respite from the routine of office or store life, the Mousse Spacthèque offers a different way of life. The whole décor, complete with changing colors as the evening wears on, gives the impression of another place where people may not go to the Spacthèque to applaud Jean-Paul Mousseau but they are certain to meet him there.

The third international symposium of sculpture in Québec, and the second organized by the Department of Cultural Affairs, was held on the Plains of Abraham in the old capital city last summer. It was decided that wood would be the medium of expression and today, seven monumental wooden sculptures are there for the interested visitor to inspect at leisure.

It would appear that a happier harmony of site and sculpture has been achieved this year than in previous efforts, due possibly to the choice of material. Wood seems to harmonize better with the vegetation of an area than do stone blocks, as was evidenced in the first symposium which was held on Mount Royal. It is also perhaps true that the organic character of the various pieces is more easily interpreted. The visitor to inspect at leisure.

With the exception of the Scrive piece (France), all the other works interested the visitor to inspect at leisure.

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Martinez (Dominican Republic) is always influenced by what he thinks of his material and he utilizes it here to create a son of tropical forest. Huet and Heyvaert, the two Canadian sculptors of the symposium, have on this occasion produced the most important works of their careers. Huet's work is like the framework of an old house, the purpose of whose interior has long since been forgotten. Heyvaert's sculpture resembles a sort of huge tree trunk that has been uprooted and left with its roots showing.

maison des arts de chicoutimi

BY MICHEL CHAMPAGNE

The Maison des Arts, administered by the Société des Arts of Chicoutimi with a grant from Paul Murdock, is the meeting place for the cultural life of the area. There are free workshops, the Théâtre du Côteau plays there, there are philharmonic concerts and there are also book exhibitions. An art gallery displays the works of such people as Alleyn, Jacques Lambert, Claude Dufour, Antoinette Tessier and Roland Guilbault. The founder of the centre is Mrs. Paul Nadeau.

ile d'orléans

A new art centre was established last summer at St. Laurent on the île d'Orléans. It consists of a permanent gallery and workshops for drawing, painting, enamels and ceramics. In addition there is a salle du chanton called Le Canoe and lessons are offered in the flute. The gallery presents works by Morency, Laberge, Champagne, Beaudoin, Bureau, Goulet and Langlois. In another area of the centre there is a small boutique which sells quality objects.

exhibition of architecture

The Association of Architects of Quebec, with the co-operation of the Historical Monuments Commission, held an exhibition of historic Quebec architecture at the Château Frontenac in Quebec last August. The show included a large number of photographs of old houses which have been restored or are marked for restoration in the future. Among them are the Hôtel Chevalier, the Ursulines centre, the little seminary of Quebec, and several churches and houses of the île d'Orléans.

sculpture

The Association of Sculptors of Quebec is exhibiting a number of works in front of the Quebec Museum. Lewis Page is the feature sculptor of this show. There are also works by Barroini, Braistean, Gnass, Heyvaert, Huet, Scriver and Benner. The rest of the exhibition is mediocre.

eskimo art

In mid-September, the Quebec Museum presented an exhibition of Eskimo art. Michel Brochu, geographer, arranged a collection of works from different outposts of the New Quebec. There were engravings, sculptures and a variety of objects of everyday use. Each region and each band was represented in the collection. A full dozen outposts, including those of the Trinity Islands, Povungnituk, Fort Chimo, Inuvik and Qilliniq, were represented.

tapestries

Twenty-nine tapestries by the leading experts in this field, including Lurcat, Le Corbusier, Picart le Doux, Dom Robert, Coutaud, Gilioli, Singier and St-Sacns and others, were exhibited at the Quebec Museum. This excellent collection of the best of contemporary French tapestries, loaned by the Rothmans Company, will go on tour of Canada's principal cities during the next year.

omer parent

The first one-man show by Omer Parent was held at the Quebec Museum. Parent is pursuing his artistic research which has already produced some new techniques in some exceptional works. There is a high degree of refinement in such pieces as Olympie, Icare, Germini, Les Mutants, The World's A Stage, Vibrato and Vieix Drapeau.

marie laberge

Marie Laberge launched the new season at the Galerie Zanettin on Côte de la Montagne. The painter and the poet in her complement each other in a marvelous way. The lyric explosion of some of her works is passionate. I am particularly reminded of Nuit Rouge, Les Algues de Feu, Le Nouveau Cri and Avant la Naissance.

halifax

BY LOUIS ROMBOUT

Recent acquisitions of the Dalhousie Art Gallery, Dalhousie University include two late works by Alfred Pellan, an oil by Edmund Alleyn and a construction by Gino Lorcini. Two colored engravings and a drawing by David Silverberg were also added to the collection.
The Confederation Art Gallery and Museum were the focal point of activity during the summer and fall. Daily attendance at the gallery averaged between 1,000 and 1,500 visitors daily to view the Royal Canadian Academy in Retrospect exhibition. Among the gallery's recent purchases are works by John Chambers, T.R. MacDonald, Maxwell Bates, Toni Onley, Tony Urquhart and George Swinton. A most important acquisition was a large triptych, Eclipse of the Gods, by Margaret Peterson. Jim Little, assistant curator, was named Artist of the Year in an exhibition held in Saint John. William Ronald and CBC producer John Kennedy made two visits to Charlottetown for a special Festival edition of the Umbrella program. The show was shown this fall. Among the exhibitions planned for this winter will be a show of kinetic art by Blaisee.

Added to the expanding Canadian art collection of Mount Allison University are major works by Roy Kiyooka, Miller Britain, Thomas Forrestall and Bruno Bobak. A number of graphics were purchased for new residence buildings. Among the artists here are Ezer Gestovitz, Maya Lightbody, Helen Piddington, Toni Onley and Ghizha Caiserman-Roth. A large retrospective exhibition of paintings by John Hammond, (1845-1939) is planned for next April. The exhibition is being organized by Louis Rombaut, acting curator of the Owens Art Gallery.

Claude Roussel has recently completed stained-glass windows for the Holy Cross Fathers' Chapel on the University of Moncton campus. The designer designed the Ceramic Way of the Cross for the cathedral and tabernacle. The project took more than a year to complete while he worked according to new Ecclesiastical directives. The small chapel in the fathers' residence was designed by architect René Leblanc. Roussel, a sculptor, teaches art at the University of Moncton.

Stuart Smith, director of the Beaverbrook Art Gallery, has completed the retrospective exhibition of Jack Humphrey under the auspices of the National Gallery of Canada. Dr. R.H. Hubbard, National Gallery chief curator, also collaborated on the selection, while J. Russell Harper, director of the McCord Museum, wrote a catalogue essay. The show will travel through Canada. Don Andrus, Beaverbrook Art Gallery curator, arranged, also under the auspices of the National Gallery, an exhibition of works by Maritimes artists.

This show, instigated by the newly-formed Atlantic Provinces Art Circuit (APAC), will travel to Iceland and to Canada. The Canadian Society for Education Through Art held its yearly meeting in Fredericton and among the panelists were Alfred Pinsky and Lawren P. Harris. President of the society is Clive Roberts who received Canada Council funds to go to the 1967 S.E.A. congress in Prague last August.

The New Brunswick Museum also enjoyed record attendance during summer and fall. J. Barry Lord who upgraded the museum has just taken a new position with Canadian Art magazine. On resigning, he made some significant purchases with matching grants from the Canada Council. Among them were works by Claude Breeze, Arthur F. McKay and an important aluminum sculpture by Vancouver artist Robert Murray.

Peter Bell, curator of the Art Gallery of Memorial University, has recently returned from South Africa and, while there, arranged for a Canadian circulation an exhibition of Batik wall hangings. Among other exhibitions he arranged for Maritime distribution this winter are shows by Claude Breeze and Hurtubise.

Dorothy Cameron, National Gallery co-ordinator of Sculpture '67, visited the Maritimes in August. The Canada Council held a meeting in Fredericton and the National Council in Ottawa. Chairman of A.P.A.C. is Stuart A. Smith; its secretary, Louis Rombaut.

The Whitney Museum moved to a new location on Madison avenue in New York on September 28 and celebrated the occasion with an exhibition entitled, Art of the United States — 1670-1966. The show, which includes the works of 275 painters and sculptors, is reportedly the most important the museum has held. The Whitney Museum is dedicated entirely to American arts and is especially interested in works of the 20th century.