Summaries of the Articles

Number 45, Winter 1967

URI: https://id.erudit.org/iderudit/58354ac

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
Galeries:

**THE VANCOUVER ART GALLERY**
1145, West Georgia
- 11 février-12 mars: Irigo Jones, dessins.

**THE SOLOMON R. GUGGENHEIM MUSEUM**
1071 Fifth Avenue

**THE WHITNEY MUSEUM OF AMERICAN ART**
945, Avenue Madison (75th Street)

**WASHINGTON**
National Gallery of Art
- 11 février-12 mars: Irigo Jones, dessins.

**NEW YORK**
The Museum of Modern Art
11 West 53 Street

**VANCOUVER**
GALLERY OF THE GOLDEN KEY
751, Dunsmuir Street
- 3-29 janvier: Michael Snow; 1-26 février: Antoine Bourdelle, sculpture; 28 février-25 mars: Collection d'art canadien de Vancouver. Tendances 67.

**THE JEWISH MUSEUM**
1109 Fifth Avenue

**GALERIE ROUSSATS**
30 East 68th Street
- 17 janvier-11 avril: Charbonneau, Dumouchel et autres; 14 février-11 mars: Romberg, estampes; aquarelles; 14 mars-8 avril: Forte, huiles.

**BANFER GALLERY**
23 East, 67 Street
- 3-28 janvier: Joseph St-Amand, peintures; 31 janvier-25 février: Arthur Biehl, peintures; 28 février-25 mars: Jared French, peintures, dessins.

**S U M M A R I E S  O F  T H E  A RT I C L E S**
Translation by BILL TRENT

**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 We are living in an era of instant communications and, in technology, one advance is soon superceded by another.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 made available to the public on a greater scale than ever before. The artists benefit from this and so does the public. With radio and television and satellites, one may well ask what role the cultural journal plays. We are able to print much more rapidly than we could in the earlier centuries of print and we are able, too, to reproduce the true colors of art works. But otherwise, print has not changed a great deal in more than five centuries. Barring some unforeseen and radical technological advance, the role of print will continue to be to provide a concrete and traditional record of the human contribution, permanently available to everyone.

This method of communication remains the most accessible. There is mass circulation and this is a happy condition. But it is also a matter of mass dissemination of quality. The printed journal allows each one among us to be alone and face to face with all that universal art has created from nature, man and the spiritual environment.

The public is and will continue to be a participant in the field of art because of the fact that its information is instantaneous. Throughout the country, a growing and better-informed public wants — and even demands — that it be kept informed of what its neighbors are doing. Any exchange of this kind cannot do less than produce a mutual understanding and foster a reciprocal feeling of goodwill.

Tradition and revolution — the two concepts are the base of the cultural thinking of humanity.

**art in provence**

**BY JACQUES LEPAG E**

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. Cezanne and Van Gogh should serve as reminders of what happened five centuries earlier when the artists of Sienne and the French, Catalonians and English blended their talents, tastes and their techniques in Avignon and Aix.

Whether one considers the first school of Avignon, linked with the pontificates (1330-1356), or the second which came into being with the bourgeois enrichment (1420-1500), it is the concept of nature and the feeling for the monumental that characterizes them. It is interesting to note the blending of the different influences — Giovannetti from Sienne, the French Yveyrin and the Nordic Enguerand Quarton — but it must be remembered that for nearly two centuries there were practically no artists born in Provence.

There was a seventy in the works of the time that might have been called cubist, as in l'Annocation d'Aix. We know now how moving those centuries must have been for the artist. Matteo Giovannetti, who was responsible for most of the frescoes of the Palais des Papes which are still in existence, was from Sienne as was his master, Simone Martini. There were to be many cross influences, however, and if the Italian was dominant in the middle of the 14th century, the French was not ignored. The French influence was to dominate in the 15th century, along with the Flemish and Bourguignon.

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.

**new york exhibition in u.s.**

**BY DAVID G. CARTER**

One hundred and two of the best works from a collection of 1 500 canvasses 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 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 bright by any criterion.

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 of prints by Corot and other Barbizon Schools. As well, there are good pieces by the 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 (1960) strike a familiar chord among those who 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

BY DENYS MORISSET

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 the same thing measure.

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 not a part of the town individual self. Formally with the National Film Board, he remains 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

BY ROBERT-LOIONEL SÉGUIN

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 early 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 Thévoz is on record as saying that the sap that runs from the maple tree is of a taste and delicacy notably unlike that of the wine of Orleans or of Beauze. The early inhabitants were unfamiliar with the sweet taste of the sugar but Gabriel Sagard-Théodot notes in 1630 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 Gaspé that if the liquid from the tree 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 Lahontan is quick to emphasize the curious 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.

Accordingly, sugar and maple were to become brisk in the Montréal and Trois Rivières area and in October, 1767, Vaudreuil and Raudot wrote to their minister that there was no exaggeration in Madame de Repentigny’s claim that some 30,000 pounds of sugar were being produced on the island and was destined for the English market.

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 cedars 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 seigniorial dues with the produce. The sugar house itself became not only a symbol of prosperity in the springtime but a sort of nerve centre of all family activity.

old montreal apartments

BY CLAUDE BEAULIEU

A comfortable old building dating back to the first years of the 19th century and located near a few Derby Barnard-Nated Dame de 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 retitled and refurnished as an apartment residence. There is an outstanding collection of original furniture 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 kind of material 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 heart of the matter. It was crucially but in a sort of mystery about the work, hiding its deep metaphysical meaning behind a kind of artisan veil.

To get to the core of the subject, one must first forget about the technical charms of the Demi-Tonneau of the primitive work and 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 virtual 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.

koenig

BY JEAN CATHELIN

Paris has a facility for absorbing what is best among the foreign influences that come to it, adopting those that enhance its glory, and there 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 not only in the state of Washington but the province of British Columbia as well, came 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 Space. 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 Still and discovering that he was suspended somewhere between the accidental 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 Cinéma. In so doing, he put himself in contact with all 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 spiritual rebellion, it was not long before he turned his eyes on himself. It was no longer a matter of perception but of vision. The space was defined by the human element.

It is obvious that I like the painting of Koenig as I like that of Rothko and McEwen and I suggest that there is a kind of spiritual bond between the two Americans and the Canadian, despite certain differences that exist. During the past two years, Koenig’s work has become less serene in the philosophical oriental sense and more significant though the difficulties that may be encountered in the world today. As one says of a Burgundy wine, the art of Koenig will henceforth have body. But it has had bouquet for a long time.
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 their opening in Quebec City 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 critic of his unchanging responsibility for search individual quality. What is the quality? Your question is rightly asked.

Even under the conspicuous absence of a many senior Quebec artists, the Concours Artistique did not appear dominated by the elementary shapes and strong colors, the enlarged single images, or for the most part, the monumental appeal of the period. Abstract expressionism proved to be still evident, even if in much of the 1966 output it was closer to formula than to expression. The highlights of the Concours were supplied by a handful of individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Concerts of contemporary art have been held more and more in recent years, and most of the statements here were familiar or predictable. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.

Abstract expressionism proved to be still 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 individuals, each of whose work was a symbol of an experience that has not been heard of before. Among the well known a new emblem by Mariam Scott of Trois-Rivières. Among the many, the best remembered were the works of Marcel Jean, Paul Jenkins, master of the "moving shapes without names." All of these were still full of the vitality of life and movement. The young people are proven right in the end.
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.

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 Guillemin. The founder of the centre is Mrs. Paul Nadeau.

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 battle d'amour 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.

The Association of Architects of Québec, 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.

The Association of Sculptors of Québec 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 Barroilhet, Braunsrit, Gagné, Heyvaert, Huet, Scivir and Besnier. The rest of the exhibition is mediocre.

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, Ivujivik and Qilliqut, were represented.

Twenty-nine tapestries by the leading experts in this field, including Lurcat, Le Corbusier, Picart le Doux, Dom Robert, Coutaud, Gallati, Siger and Sarras 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.

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 Vieux Drapeau.

Marie Labege 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 Crépuscule and Avant la Naissance.

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 Uprichard 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 that will be shown this fall. Among the exhibitions planned for this winter will be a show of kinetic art by Blaizee.

Vancouver artist Robert Murray has taken up a new position with Canadian Art magazine. Before that, he worked according to new Ecumenical 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 the Owens Art Gallery.

The New Brunswick Museum also enjoyed record attendance annually presenting ten joint painter-sculptor exhibits and one solo exhibition for each category. In the fall, the gallery featured the work of Jim Ritchie, a Montrealer by birth. The show included nine well-worked sculptures in baked clay. Ritchie, who is working on an assignment for Expo 67, has had three previous showings in London.

London’s Camden Art Centre, supported by the libraries and by the Council of Art of Hampstead and also by the Marylebone Art Society, is an organization which devotes itself to all forms of creative expression. In its vast workshops, it offers training courses in painting, drawing, ceramics, pottery and even costume designing. A recent full feature of the centre was a show called New Dimensions which paid tribute to the very young among sculptors. Thirteen artists, most of them British, presented 40 works.

Whitney Museum is dedicated entirely to American art works and items—new york BY LIONEL V. ROY

It was with striking sentences such as these that Tristan Tzara presented the dadaist movement to the world in his manifesto of 1918. The school was created in 1916 by a group of painters and poets (who selected the name because it signified nothing) and after this little cosmopolitan group had finished heaping sarcasm and scandal on the old academic theories, poetry and painting were never again to be the same.

Celebrations marking the 50th anniversary of the founding of the movement began in November and will continue through to the end of January, 1967. The celebrations were held first in Zurich where Dada had begun and later moved to the Musée d’Art Moderne in Paris, the city in which the principal dadaist artists regrouped themselves after the close of the first World War.

Without the dadaists, modern art as we know it may never have existed. It was the dadaists who were the forerunners of abstract art. In the current Paris exhibition are some of the master works of some of the artists concerned.

The photographs are by François Laforest and the text by Gilles Vigneault. Photograph after photograph and word after word, this is Quebec—marvellously Quebec. It is a work of infinite tenderness and warmth which literally sets the spirit free.