Summaries of the Articles

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SUMMARIES OF THE ARTICLES
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Maps today are generally considered to be the products of science but in the days of the early explorers, they were regarded from an artistic point of view as well. In fact, with the coming of the Renaissance in the 16th century, imaginatively-decorated maps became based on the accounts of Cartier. The maps of the time were often fantastical, with great monsters appearing on the surface of the seas and the narrow field of vision we have created for ourselves.

le centenaire du Souvenir... BY JEAN-PAUL MORISSET

A centennial and a universal exhibition. Now, here is a situation that beckons us to pause and to reflect. This is the year for looking back on the one hand, and looking ahead on the other. Yet, we find ourselves hemmed in, restrained by the narrow field of vision we have created for ourselves.

Louisbourg and France BY MAURICE BERRY

In 1713, King Louis XIV signed the Treaty of Utrecht and ended the long War of the Spanish Succession which had pitted the French against the remaining Habsburgs in Spain. The first plans were laid for the fortification of the naval base of Louisbourg and work was to proceed for the following 20 years. The lines of the city were drawn in a regular manner, much in the way of a Roman city.

Renaissance of Louisbourg BY PIERRE MAYRAND

In 1724, Verrier, the chief engineer, wrote a reassessment note to the king about Louisbourg. "The king," he wrote, "can count on having a most efficient string of fortifications, comparable in size to those of Quebec and New Orleans. Together, they represented a legacy from Vauban, the "father of engineering." On this basis alone, the reconstruction of Louisbourg was justified.
furnishings for louisbourg

BY JEAN PALARDY

Jean Palardy says that when he was commissioned to furnish the Château St. Louis at Louisbourg, he was perplexed because it was not simply a matter of restoration but a whole plan of reconstruction. His orders were to restore the place as it had looked in the middle of the 18th century.

After the conquest, the walls of the fortress were destroyed and the city finally fell into ruins. At the end of the 19th century, nothing remained of the Château St. Louis and the other houses of the city except the debris-covered foundations. Happily, however, says Palardy, the plans of the old building were found, thus enabling the Château to be reconstructed accurately.

Palardy delved into French archives for information on how a fortress would be furnished. The Château was the biggest building of the complex and contained the living quarters, including kitchens, dining rooms and chapel, of both governors and officers. There was little documentation in the archives, however, and Palardy consulted numerous works dealing with the military life of the times. Later he toured practically all of France to visit fortresses. Still later he came across drawings that helped him produce a valid program of reconstruction. Then he found inventories of belongings which had been compiled after the deaths of two governors who passed away at Louisbourg. They provided a full list of furniture, draperies and personal effects which had been in their rooms. A further document revealed the contents of the council hall.

Palardy was also fortunate in finding a complete inventory of the chapel and sacristy. In the latter, he discovered that the armures had been made by Louisbourg carpenters. A large number of furniture pieces in the Château St. Louis were made on the spot with local wood.

Palardy says when completed the building will be unique in North America. The French, he says, were extremely cooperative when it came to helping him find what he needed and were much impressed by this Canadian undertaking. Some even told him that if the occasion ever arose where information on French fortresses was required, Louisbourg would be a valuable source.

maurice savoie

BY ROCH CARRIER

"If one works long enough with a particular material, it finally gives up its secret. It is impossible to create something if we do not have full knowledge of the material. . . How could one write without knowing the syntax of a language? This attention to the material is a matter of love."

The words are those of Maurice Savoie, a contemplative, a man whose hands manage to give animation to the earth with which he works, a man who works from love and truth. He who doubts the power of love cannot understand. "A work of art is made because there is a love for the material," he says. "It is not possible to create something with a material one doesn't love."

Maurice Savoie models and remodels each piece with a feeling of profound joy. (He likes people to smile while looking at his works.)
their works speak for themselves. The magazine, Graphis, however, published a eulogy to Laliberté for his banners and the author, Nanine Bilski, alluded to the folkloric aspects of this art and spoke of the "extraordinary richness" of the drawing. It was in 1965 that Canadian Art went after him and although Alex Mogelon tried vainly to interview him, there were still good words for the fantasy-like works of the artist.

Since his participation in a group exhibition at the Montreal Museum of Fine Arts, he has been an accepted artist in the United States, in Europe and elsewhere. Recently, he was the subject of a one-man show at the Galerie Dresdne in Toronto and the Galeries Waddington in Montréal. His artistic output is divided in two: into "craquage," made with sticks of oil from which the liquid has been drained, and banners. The idea for banners came to Laliberté during a visit to Italy where he saw streamers and signs made of material.

on the montreal scene

agut lefort

BY REA MONTBIZON

In October, an exhibition of miniature works, Masters of the Twentieth Century, was shown at the Aguts Lefort Gallery, prior to a showing at Toronto's Walter Moos Gallery. It brought together such masters as the usual encounter only his museums, among them Renoir, Boudin, Chagall, Dufy, Picasso and Braque; the Bauhaus masters Kandinsky and Klee; the one-time Fauves Matisse and Vlaminck; the second-round Cubists Juan Gris and Fernand Léger; the metaphysical Ernst, Dalí and Miró; and sculptors of fame such as Rodin, Bourdelle, Laurens and Ap. Clearly, the greater artistic value was found among the 24 graphics that accompanied the show. Hommage à Rimbaud, 1960, and Tete de Garçon, 1962, were two lovely black and white lithos by Picasso, surprising and moving by their new dosseness to man and their profound expression.

marcelle ferron

BY CLAUDE-LYSE GAGNON

An exciting event was the year-end exhibition of large modular ventures by Marcelle Ferron at the Musée d'Art Contemporain. After a considerable period of experimentation, the one-time automist has come up with a ultra-contemporary version of the age-old métier of stained glass. It underlined an exciting prospect for the so-called allied arts in the framework of integral planning.

richard lacroix

BY CLAUDE-LYSE GAGNON

For Richard Lacroix, the tiredness, the long period of waiting, the anguish of several months work were behind him. The dream had become a reality with the first edition of the Guilde Graphique. Eleven Canadian engravers are responsible for the hand-printed plates which went into the 75 numbered and signed copies. They are available singly or in sets.

The catalogue, a superb presentation in red, includes 11 original engravings signed by Gilles Boisvert, Kittie Bruneau, Michel Fortier, Yves Gaucher, Roland Giguere, Jacques Hurtubise, Richard Lacroix, André Mounetpit, Robert Savoie, Anne Treze and Barry Wainwright. The etchings and the lithography were done at the Atelier de Recherches Graphiques, St. Denis street establishment also founded by Richard Lacroix.

"If the engravers don't make themselves known, they will not be able to go on with their studies and their work," the founder of the venture said at a gathering that launched the Guilde in December. Certainly there are exhibitions and international biennals to stimulate them. But this is not enough and does not provide the artist a living. With the Guilde, we hope to encourage engravers, attract painters and attempt a thousand things.

The project, launched with a grant of $7,000 from the Quebec Government's Department of Cultural Affairs, is a big-scale undertaking and its organizer says the catalogue will be published regularly and sent to a list of no less than 2,000 persons across the country. The Guilde Graphique is hopefully regarded by engravers as a showcase for their talents and already there have been encouraging developments. For one thing, the Guilde engravers have organized eight exhibitions in different areas of Quebec and Ontario, and one at the Maison Canadienne in Paris.

For Richard Lacroix, there is still another benefit to be derived from the Guilde. It will be a further encouragement to the public to include things of artistic beauty in home decoration.
It has taken a little more than a century but the dreams of that early band of art lovers who organized the Art Association of Montréal have been more than adequately fulfilled. The people who formed the association in 1879, and those who took over from them, were determined that Montréal would have a permanent art centre. In 1879, the association opened a gallery on Phillips Square. Then, in 1912, the gallery moved to headquarters on Sherbrooke street.

The museum maintains a corps of guides for the benefit of visitors. It also makes its library available to the public, maintains a collection of transparencies and operates an art school under the direction of Charlotte Lindgren. Some of the drawings have been seen at the Gimpel Gallery in London. The Gimpel Gallery in London opened the 1967 season with a moving exhibition of primitive art by both ancient and modern man. A particularly important section of the show is dedicated to Eskimo art. And, in this connection, Arts Review says flatly, "The main show is modern Eskimo art."

The exhibition of Claude Picher which opened at the Musée du Québec on February 8 was not a retrospective but the organizers of the show arranged a fairly complete selection of the artist's work, from the beautiful landscapes of 1956-1958 to his present-day work, thus providing an opportunity to compare canvasses. Among the 30 or so paintings were some of his best works, among them Les Septes Noirs (1956) from the National Gallery; Les Glaces s'en vont (1956); La Nuit sur la Butte (1958), from the Musée du Québec; and Les Grandes Oies Blanches (1956). There is not a single portrait, however, which can equal the quality of his 1956 landscapes.

The Art Association stalwarts worked tirelessly to promote their dream and in 1947, the gallery assumed the full responsibility of a museum. The following year the Montréal Museum of Fine Arts could boast of a full-time professional director. The museum has been more than adequately fulfilled. The people who formed the association in 1879, and those who took over from them, were determined that Montréal would have a permanent art centre. In 1879, the association opened a gallery on Phillips Square. Then, in 1912, the gallery moved to headquarters on Sherbrooke street.

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Charles Gimpel, a noted connoisseur, has made so many trips to the north that his friends there have bestowed one of their own names on him. This personal association with the country and its people has made it possible for him to bring back the best specimens available. Of the 65 pieces on display at the gallery, none dated back beyond 1964 and most of them were produced in 1966. The skeptics may put their minds to rest. The quality which so many people feared had been lost is still very much in evidence.

The real finds in the show, however, are the drawings for the lithographs which have been produced for several years at the Cape Dorset co-operative. Some of the drawings have been seen at the Gimpel Gallery in London and in Toronto but they are still little known to the general public. This was the first time that a collection of them was shown in London. They are done in pencil and usually colored. Among those in the Gimpel show were Four Spirits, Rabbit Spirit With a Duck, Worshipping Spirits and Bird Spirit With Four Dogs. Among the more realistic was one titled, The Diving Bird.

Jean Abboud, a sculptor who studied and worked in Canada for six months on a Canada Council exchange grant. "And I found many which have already proven fruitful."

Bregnard made full use of his time (he worked so hard he lost 15 pounds during the six-month period), taking a long hard look at Montréal which he found full of animation, at Quebec which he found most agreeable and very much like a French provincial city, and at the Gaspé, Laurentian and Lake St. John regions. He also took time out to have a look at Ottawa and Toronto and travelled to the United States for an inspection of New York City museums.

Bregnard discovered "with pleasure" such people as Ozias Leduc, Suzor Côtière, Dallaire, Pelland and Cogswell. He took a distinct pleasure in the painting of Durnocheau and the sculpture of Trudeau and Taillfer and made a first acquaintance with one of his countrymen, the sculptor Condé. Bregnard terminated his stay with a full complement of new works, including several large canvasses, some sculptural projects, some murals and an assortment of sketches, drawings and collages.

The object is to awaken, and then to maintain, a public interest. The museum maintains a corps of guides for the benefit of visitors. It also makes its library available to the public, maintains a collection of transparencies and operates an art school under the direction of Arthur Lismer. The Group of Seven. Proof of the tremendous interest in the museum may be found in the fact that it attracted 50,000 visitors in 1958 and 300,000 last year.

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**BY LUCILE OUIMET**

*Le Style et le Cri* by Michel Seuphor, published by Editions du Seuil, Paris, 1965, is a collection of 14 essays on the art of this century. The essays have been enlarged from articles which have appeared in certain art magazines and from speeches given by the author. Numerous black and white illustrations accompany the text and an index of names makes the book most interesting from a reference point of view. Seuphor made his name by a series of pieces on contemporary art. He is also the author of *Le Commerce de l'Art*, published by Desclee de Brouwer in 1966.

**BY ANDRÉE PARADIS**

Les Pharaons à la Conquête de l'Art by Etienne Drioton and Pierre du Bourguet, published by Editions Desclée de Brouwer with introductory remarks by René Huyghe, is a work of great scholarship and particularly interesting because it is the result of close collaboration between two eminent Egyptologists. There are 424 pages with 95 black and white and eight color plates. There are maps, a chronological summary, an archaeological glossary, a typographical index and a glossary devoted to the gods.

**BY ÉDOUARD DOUCET**

Among the books in the new du Cep collection introduced in February by the Librairie Lidec, two are concerned with art life. They are *Le Dessin* by Pierre Roger Cardinal and *Les Artisans Créateurs* by Claude Jasmin. Mr. Cardinal's book is a didactic little manual with wide public appeal but of particular interest to college students. For some, it should encourage a new interest in art. For others, it should help them to better understand the medium. Mr. Jasmin’s book, with 50 photographic illustrations, is a lovely piece of artisanat. *Les Artisans Créateurs* is a poetic journey through the fields of woodwork, wool, iron, leather, plastics, mosaics and enamels. This is a vigorous treatment of a subject that is really Québécois.

**BY CLAUDE GINGRAS**

The name of Charles Ives is little known in the world of music and yet I would venture to say that his importance is considerably greater than his popularity. I can assure anyone listening to his music for the first time that there is a rare and moving experience in store.

Ives, an American born in 1874 and who died in 1954, was a wealthy man who was able to write the music he wanted to and when he had the inclination. He was introduced to music by his father and composed most of his works prior to 1920. His music is beginning to be known, little by little. From time to time, his symphonies, symphonic poems, melodies, chamber music and his piano pieces are heard in concerts. Records have helped to make him known and conductor Leonard Bernstein has recorded two of his symphonies. Twenty years ago, only four records by Ives were listed in the catalogues. Now, every month brings an addition to the catalogues and Ives appears in the lists as often as does Poulenc, for example.

Ives' *Psalm 67*, in which the female voices are heard in a G note and those of the men in G, was written in 1896. Yet even today, it surprises the listener. In his *The Fourth of July*, a symphonic poem written in 1913, he makes use of 13 different tempos. Certain works of Ives are so complicated that they require the services of two, and sometimes three conductors, as is the case with his Fourth Symphony, completed in 1916. This symphony is without doubt the most important of all his works and requires a colossal orchestration. Ives made frequent use of American folklife and of hymns. But everything he did bore his own indelible mark and his treatment of any piece of music carried with it a novelty of its own.