Summaries of the Articles

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SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

marshall mcluhan
BY GUY ROBERT
In 1948, a stimulating book entitled The Medium is the Massage was published in Canada. Its author, Marshall McLuhan, pushed ahead with his research into communications and his recent works, Understanding Media and The Medium is The Massage, have received wide audiences.

McLuhan's investigations are in the area of information techniques which are straining our present cultural structures. Are we passing from the magical world of sound to the opaque world of the visual? Is culture about to become electronic? Man admires his machines and then becomes their slave, consoling himself with the thought that he is still the inventor. The industrial revolution follows the logic of the applied sciences and thus prepares the age of technocracy where an electric brain will replace Pascal's calculating machine. Curiously, painting has managed to escape the limitations of the two-dimensional plane and, as has been the case down through the ages of civilization, it continues to mirror the many paradoxical reflections of its times.

bertain de rouville portrait gallery
BY J. RUSSELL HARPER
After the French tradition, the Herel de Rouville family has built up a portrait gallery of illustrious family members to grace their seignorial home at St. Hilaire. The original collection, consisting of two-dimensional plan and, as has been the case down through the ages of the applied sciences and thus prepares the age of technocracy which cannot be easily compressed and assessed. Briefly, however, there is an attempt to cure that spiritual defect that consists in reducing everything in terms of two opposite poles thus making it necessary to choose between black and white, good and bad, pretty and ugly, cowboys and Indians and east and west.

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BY J. RUSSELL HARPER
After the French tradition, the Herel de Rouville family has built up a portrait gallery of illustrious family members to grace their seignorial home at St. Hilaire. The original collection, consisting of ten canvases, of which nine survive, is similar to those which for centuries have been displayed in the famous old French chateaux, and recalls the glories of one of New France's most illustrious families.

The de Rouville portraits are among the first such family groups to have been painted in Canada, and as such are of particular interest in the history of Canadian art. They represent a panorama of Quebec portrait painting covering almost two centuries, the first portrait having been completed shortly after 1700, when painting was still a primitive art in this country. The later portraits date from 1840 and show marked advances in techniques.

None of the portraits are signed, for few 17th and 18th century Quebec artists added their signatures to their work, for they regarded themselves as workmen hired to record a likeness, rather than creative artists in their right.

Among the earliest portraits are those of two soldier brothers, grandsons of Jacques Herel de la Foretire, who arrived in Canada from France about 1626.

The portraits of the two brothers are very obviously "record" paintings, for the work lacks the quality and sophistication of the European artist. Although there is one technical characteristic common to both paintings, i.e., the portraits were done on canvases with a prepared black ground, it would be pure speculation to name the painter.

A possible candidate, however, is Dessaline de Richertere, said to be an early graduate of Bishop Laval's School of Arts and Crafts, at St. Joachim.

Those portraits which were done between 1810 and 1840, including that of Jean-Baptiste Rene Melchior Herel de Rouville, who fought in the Battle of Chateaugay as an officer under Colonel de Salaberry, are obviously the work of Roy-Audy, an exceedingly popular painter of rural family groups of the period.

Roy-Audy was an adherent of the surrealist movement and became associated with Andre Breton, Eluard, Dalí, and Aragon, he was part of a group which included Prever, Desnos, Michel Leiris and Andre Masson. This association continued until 1935, the year that Giacometti succumbed to the irresistible urge to understand and give expression to the world about him.

alberto giacometti
BY DENYS CHEVALIER
Alberto Giacometti was born October 10, 1901, in the tiny village of Stampa, in Switzerland, where he obtained his primary education. From the outset of Giacometti's academic career, throughout his classical studies, his restless curiosity was most evident, and he was attracted by the unknown and the inexplicable. It was most probably his early interest in the mysterious and the occult which led him eventually to become an adherent of the surrealism movement. In 1919, Giacometti enrolled at the School of Arts and Crafts in Geneva. Here he became a member of a sculptor's workshop, where he received his basic instruction in that art. Two years later he left for Paris, where he joined the workshop of Antoine Bourdelle at L'Academie de la Grande Chaumiere.

During this stage of his career, Giacometti became associated with such notables of the period as Laurens, Lipchitz, Arp and Zadkine. It was also during his apprenticeship to Bourdelle that he became preoccupied with the necessity of capturing a figure in its entirety.

In 1928, fascinated by primitive art, he abandoned the model and schooled himself to fashion reality from memory.

Two years before he was an adherent of the surrealism movement and became associated with Andre Breton, Eluard, Dali, and Aragon, he was part of a group which included Prever, Desnos, Michel Leiris and Andre Masson. This association continued until 1935, the year that Giacometti succumbed to the irresistible urge to understand and give expression to the world about him.

As a sculptor, Giacometti was essentially a moulder; rarely did he work on wood or ceramics.

The year 1928 marked the beginning of his "open sculpture" period, so named because of the open spaces left here and there. These open sculptures became more and more unusual, leading the Swiss sculptor into the camp of the surrealists.

As Jean Paul Satre once remarked, the sculpture of Giacometti must be viewed from afar, thus inviting one to look rather than to touch, in direct opposition to the usual reaction invoked by sculpture.
The apartment has been furnished with limited means but in it are the thousand and one things that the two enjoy. Some of the collection are souvenirs while other pieces were received as gifts. But the whole has been absorbed into the apartment with affection. They complement the exquisite pieces of furniture of Louis XVI provincial, directoire and English. Certain of the English pieces in particular are convenient since they fit into the limited living spaces afforded by the modern-day urban homes. They were designed to be compact and to serve a variety of purposes. The furniture inspires special attention because of the way in which it has been grouped. This is an apartment in which the objects of everyday life take on a very special feeling.

**La galerieHover**

In 1956, Herve Odermatt opened an art gallery in Paris. At the end of this year La Galerie Hover, located on Sherbrooke street west, across from Beaux Arts, fulfilled M. Odermatt’s second ambition.

An outstanding display of the Herve Gallery is a collection of 17 works of Renoir, valued at over $2,000,000, acquired by M. Odermatt in England, France, Canada and the United States. Of these, four canvases are from Canadian collections; all others are for sale.

Montreal rather than Paris was selected for the Renoirs as a tribute to M. Odermatt’s father-in-law, Mr. Simard of Sorel, who desired to see Quebec province as an art centre of the world.

**National Gallery**

Three memorable exhibitions were held in March and April by Ottawa’s National Gallery: Photography of the 20th Century, Treasures of Poland; and Canada at the Biennial of Paris.

Most noteworthy, perhaps, was the latter exhibit, which included the sculpture of Henry Saxe, the films of Pierre Hebert and Al Sens, and the photography of John Max. The work of these artists was outstanding in that each had extended the limits of expression of his medium.

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The workshop of Charles Pachter is located in an old bicycle shop on Shaw street, in Toronto's Italian Quarter. Here, this 25-year-old English-Canadian artist who prides himself on his European ancestry carries on his search for what he calls 'the center of gravity of my existence'. Recognized in Toronto as one of Canada's foremost engravers, Pachter began his studies in that city, later spending a year at the Sorbonne, and in 1964 he entered the Cranbrook Academy of Art in Michigan, where he obtained his Master of Fine Arts. In collaboration with the Canadian poet Margaret Atwood he recently published The Circle Game and Speeches for Doctor Frankenstein, and in Notebook Pages he illustrated the work of the Vancouver poet John Newlove.

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Long neglected by critics and scholars, the literature of 18th century England has recently attained great popularity in many quarters, and The Portraits of Alexander Pope, by William Kurtz Wimsatt, presents the greatest poet of the Augustan Age as he was seen by the most famous painters and sculptors of his day. Wimsatt's book, published in 1965 by the Yale University Press and in Canada by McGill University Press, features 233 illustrations, of which four are in color. These include portraits by Charles Jervas, Godfrey Kneller, Michael Dahl, William Kent and William Hoare.

The portraiture of Alexander Pope, BY JULES BAZIN

Italian Architecture by L.O. Italian Architecture 1750-1914, by the late Carroll L. V. Weeks, one-time professor of history of architecture at Yale University, establishes a classification of all styles of architecture prevalent in Europe during the 18th century. This comprehensive work, published by the Yale University Press and distributed in Canada by McGill University Press, contains 266 illustrations, including designs, plans and photographs of famous buildings of the era.

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