

## Summaries of the Articles

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# SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

## *marshall mcluhan*

BY GUY ROBERT

In 1962, a stimulating book entitled *The Gutenberg Galaxy: The Making of Typographic Man* was published in Toronto. 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.

Marshall McLuhan's thoughts 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.

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 plan and, as has been the case down through the ages of civilization, it continues to mirror the many paradoxical reflections of its times.

## *bertel de rouville portrait gallery*

BY J. RUSSELL HARPER

After the French tradition, the Hertel de Rouville family has built up a portrait gallery of illustrious family members to grace their seigniorial 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 present a panorama of Quebec portraiture 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 own right.

Among the earliest portraits are those of two soldier brothers, grandsons of Jacques Hertel de la Freniere, 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 Dessailliant de Richeterre, said to be an early graduate of Bishop Laval's School of Arts and Crafts, at St. Joachim.

Those portraits which were done between 1830 and 1840, including that of Jean-Baptiste Rene Melchior Hertel 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 (1778-1848) journeyed from Quebec to Montreal in 1830, and thereafter appears to have worked mainly as an itinerant artist. According to legend, this resourceful painter was kept busy between commissions; whenever a criminal was about to be hanged, Roy-Audy would do a quick sketch of the unfortunate fellow, which he would subsequently raffle among the spectators.

Having been a cabinet-maker early in his career, Roy-Audy carried his liking for exact detail to his painting, and thus his approach was a concentration upon achieving a true likeness, rather than concern for effect.

That the last four paintings of the Hertel de Rouville family were executed by Roy-Audy is certain, not only because of the distinct style of the artist, which emphasized the same brown tone in all his paintings, but also because of the tiny pink spot which he painted in the inner corner of the subject's eye, a spot that is as distinctive as a signature.

## *"cadavres exquis"*

BY JEAN-RENE OSTIGUY

Around 1946, Alfred Pellan initiated a number of his pupils and several of his disciples, among them Jean Leonard, Jean Benoit, Leon Bellefleur, Albert Dumouchel, Mimi Parent and Roland Truchon in the artistic game of "cadavres exquis".

Simply stated, this novel pastime involved an ordinary sheet of paper which was folded horizontally into four or six equal parts, depending upon the number of participants. Then, supplied with colored pencils, the first artist was called upon to produce a design of his choosing in the designated square. This work was concealed from the second artist who, in turn, executed his design, and so on, until all participants had contributed to the production, which was then unfolded to reveal the resulting overall pattern.

This procedure is described by Patrick Walberg as being popular among surrealists in Paris around 1935. Also, in his book, *Histoire du Surréalisme*, published in Paris in 1959, Marcel Jean has reproduced two designs created after the manner of Pellan's "cadavre exquis".

Although Pellan did not participate to any great extent in this novel game, nevertheless, such paintings as *Magie de la Chaussure* and *Femme d'une Pomme* were executed, if not exactly after the manner of the "cadavre exquis", at least in a similar fashion.

For some months Dumouchel, Benoit, Bellefleur and Leonard were preoccupied with this new technique, and many startling designs were produced. By 1948, however, interest had waned, and the arresting "cadavre exquis" became an artistic relic of the past.

## *dine, oldenburg and segal*

BY ANDRÉ VIGEANT

Brydon Smith, head of the Modern Art section of the Ontario Art Gallery, recently organized an exhibition of 60 paintings and a number of sculptures by "Pop" artists Dine, Oldenburg and Segal. Despite criticism from various quarters, a feature of the show was the controversial *Giant Hamburger* by Claes Oldenburg. Defending the exhibition, Smith contended that "Pop" art, peculiar to the North American culture, is essentially an artistic awareness of persons and objects taken for granted by the general populace, and that the artists represented at the exhibit showed perspicacity, sensitivity and humor.

## *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 surrealist 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'Académie de la Grande Chaumière.

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 became an adherent of the surrealist movement and became associated with Andre Breton, Eluard, Dali, and Aragon, he was part of a group which included Prevert, Desnos, Michel Leiris and Andre Masson.

This association continued until 1935, the year that Giacometti succumbed to the irrefrangible urge to understand and give expression to the world about him.

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

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 Sartre 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.



### quebec museum

BY ALICE PARIZEAU

The Provincial Museum in Quebec, conceived in 1922, opened its doors in 1933, since which time it has been financed entirely by the province.

The first director of the museum, Under-Secretary for the Province, C. J. Simard, had little knowledge of art, but his successor, Pierre-Georges Roy, well-known historian and archivist, accumulated a number of historical works which were to form the basis of the museum's collection. To these were added the acquisitions of successive museum curators Paul Rainville and Gerard Morisset.

Morisset, author and historian, adopted as his special project the listing of three thousand Quebec painters and artisans. Many of these were unearthed through the perusal of old letters and documents, and the search also involved lengthy correspondence with Canadian, American and European museums.

It was in the course of this endeavor that Morisset discovered the self-portrait of Francis Mat, a Quebec artist who died very young of tuberculosis, totally unknown in life or death, to his countrymen.

In 1965 Guy Viau was named curator of the Quebec Museum. Motivated as was his predecessor, to stimulate interest in art among Quebecers, Viau has set up a workshop similar to that of the Louvre, for the restoration of paintings in the hands of private collectors.

At its inception, the Provincial Museum was devoted natural history, works of art and its archives. This was changed in 1962, when the natural history collections were transferred to Laval University and plans were begun to include in the museum library more volumes devoted to painting, architecture and music, as opposed to history.

This summer the museum will undertake a unique experiment when a restaurant and observatory will be constructed atop the building, overlooking gardens displaying the best in Quebec sculpture.

### the eclipse of the work of art

BY ROBERT KLEIN

Of late, it is the work of art which has finally become the target of the various avant garde schools. In the imaginary museum wholly unrelated works of art of different origin are grouped together in order to bring them each to its vantage point. Similarly, masterpieces and monuments are photographed from unexpected angles. We are so satiated with these experiments that the works of art have been deprived of their ritualistic character. The religion of the work of art is dead. Fear of expressing "bourgeois" admiration for the work of art cripples even the notion of formal beauty, which should be rejected completely as it means a successful realization.

There is nothing new in this view. Brouwer, Courbet and others had already tried to show that what the man in the street admired in the works of art of his time was not what constituted their art value. The theories of the Futurist movement and Duchamp's "readymades" went along the same line. On final analysis, these endeavours only proved that "art" still existed. In our times, the systematic use of chance, in lieu of inspiration or self-expression, may produce unforeseeable results but in fact it is directed by the inner-self or instinct. In any case this has not killed art but only given it more versatility. Among the important changes brought about by the rise of abstract art, may be pinpointed the attempt of De Kooning which aimed at replacing finished work by quasi-work possessed of a power of never-ending transformation. However, the worst blow against the object of art came from the Action painters, since followed by the indisputed sway of the art happening. Optical art does not present real happenings; its final purpose is ocular perception. It is solely an art of vision, not of works combining lines, colours and fictitious volumes.

The Renaissance had vested the production of the work of art with a sacred character with which the 20th century tries to do away by totally discarding the mere object. On the other hand, all the social and economic organization of art activity is still based on its legacy from the past.

In order to be sure that the eclipse of the object of art is only temporary, the two following possibilities would have to be a priori excluded: 1) a state of things where art could do without works; 2) the production of works which would not be the embodiment of values or the tangible expression of an experience.

Whither shall the present aversion against all forms of fetishism, which is the special feature of the contemporary elite, lead us?

### young couple's apartment

BY CLAUDE BEAULIEU

There is a considerable amount of flair and ingenuity as well as good taste in this young couple's small apartment. From one visit to the next, the rooms take on a new appearance, the result of furniture and objets d'art being displayed in different ways.

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 all have 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 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 galerie herve

BY CLAUDE-LYSE GAGNON

In 1950, Herve Odermatt opened an art gallery in Paris. In April of this year La Galerie Herve, 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 canvasses 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, Joseph Simard of Sorel, who desired to see Quebec province as an art centre of the world.

### national gallery

BY PIERRE THÉBERGE

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.

### dionne and fleury

BY MICHEL CHAMPAGNE

Recent exhibitions at the Zanettin Gallery included one-man shows by Gilles Dionne and Claude Fleury. The ceramics of Dionne once more emphasized the simplicity of his art, his desire to reduce all form to its essence. The twenty or so water colors of Fleury mirror today's society, and they reflect the artist's love for his native Quebec.

### tiessen, willar, etc.

BY LOUIS ROMBOUT

For many years, young contemporary New Brunswick artists have been absent from the national scene. Recently, however, considerable attention has been accorded George Tiessen, recent graduate of Mount Allison University, for his graphic art; Fred Willar of Saint John, who is primarily a sculptor; Thomas Forrestall, of Fredericton, who has held a one-man show at Klinkhoff's Montreal gallery in May; and Fred Ross, of Saint John, who has recently completed an eight-foot circular mural for the Centennial Provincial Government Building in Fredericton.

### valadon and soulages

BY MARIE-FRANCE O'LEARY

The Paris Museum of Modern Art this spring offered an exhibition of the works of Soulages and Suzanne Valadon, on the occasion of the 100th anniversary of the latter's birth. Only recently have Parisians rediscovered the mother of Utrillo to be the greatest woman painter of France, and there is a new enthusiasm for her portraits. Visitors to the museum will view also 81 works of Soulages, considered a genius by some, by others mad, but always completely fascinating.

### gobelin tapestries

BY MARIE-M. AZARD-MALAUURIE

Visitors to the Palace of Versailles will this summer be treated to a fascinating exhibition of Gobelin tapestries. Sponsored by France's Minister of Cultural Affairs and under the direction of Jean Coural, this exhibit will be held from June until October in the Galerie de l'Orangerie, a setting chosen to do justice to the magnificent size and colors of the tapestries.

### brussels

BY J. M. VAN AVERMAET

Brussels, political and intellectual capital of Belgium, is considered by many to be the heart of Europe. Here, where French and Flemish cultures blend, artistic endeavors reach wondrous heights. Worthy of particular attention is *Aux Bateliers*, a gallery situated in the shadow of the City Hall, where recently an exhibit of the works of Imoto Atsushi was held. This artisan is noted particularly for his ability to combine wood and metal in complete harmony of design.



*charles pachter*

BY GUY ROBERT

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.

*the portraits of alexander pope*

BY JULES BAZIN

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.

*antiquity of the art of painting*

BY LUCILE OUMET

Felix da Costa, artist and critic of Portuguese art, lived between 1639 and 1712. With the exception of a few fragmentary excerpts, his manuscripts were never published. At the beginning of 1967, however, a reproduction of the original treatises were published by the Yale University Press, and distributed in Canada by McGill University Press. This work, together with annotated translation by the Yale Seminar on historical art texts, contains notes and introductions by George Kubler of Yale University.

*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 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.

*gutenberg*

BY L.O.

In his recent work, *Gutenberg and the Master of the Playing Cards*, Hellmut Lehmann-Haupt, of the department of history of art, Yale University, reveals that Gutenberg, as well as inventor of the printing press, and famous for his edition of the Bible, excelled also as an illuminator of manuscripts of the Middle Ages. His book, published by Yale University Press, features numerous color reproductions of Gutenberg's work, many of which are published for the first time.

*edgard varese*

BY ANDREE PARADIS

*Edgard Varese*, by Fernand Ouellette, published by Seghers/H.M.H. Editions, is a comprehensive 234-page work which perfectly integrates the musical titan with his era. Long a friend of Varese, and having access to many personal documents and letters, Ouellette has produced, perhaps for the first time, a true picture of the genius he so fervently admires.

*tout l'art du monde*

BY GUY ROBERT

*Tout l'Art du Monde* presents the history of art in a series of lectures and pictures, dividing man's creativity into four major segments: art in ancient times, the Middle Ages, from the Renaissance to the French Revolution, and modern art. The work features abundant illustrations, two black and white pages alternating with two pages of color, and is designed to appeal not solely to the professional, but to also delight the layman.

*terres des hommes*

BY CLAUDE GINGRAS

Michele Lalonde's poem, *Terre des Hommes*, set to music by Andre Prevost, was heard for the first time at the opening of Expo '67. This work is not strictly a musical offering, since the words are spoken, rather than sung, by two soloists, and repeated by a chorus, with orchestral background, but essentially it expresses the hopes and the agonies of modern man.

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Quand ses emplois variés  
assurent aux réalisations  
architecturales une touche

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ET DE  
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