

Summaries of the Articles

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SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

expo planning

BY JACQUES FOLCH-RIBAS

We have come to think of exhibitions as being sort of chaotic in appearance, in fact even ugly and childish in many ways. It is thus almost unbelievable to walk about the Expo 67 site and find oneself surrounded by so much that is beautiful.

To begin with, the overall plan of Expo is an excellent one. The location of the stations, the way the pavilions have been grouped with relation to special interests, the open spaces, the nature spots, the commercial areas — everything points, to my way of thinking, to a highly successful plan of urban development. Thousands of sketches have been made of the ideal community but here in Montreal the urban planners' dream has actually been realized. It is a complete success in the urban sense for a number of reasons, one of them being that it is simple in concept. The principles of good planning have been followed but there is nothing cold about the final product. The general effect seems to be one of freedom without anarchy. It is not exotic in the trashy sense nor is it artificial in a futuristic way. There have been errors but what is unattractive has not been permitted to encroach on what is beautiful. This is one of the interesting highlights of the plan.

Expo 67 is not only successful in its general layout. It is also a success in the architectural sense. What strikes the viewer immediately as he inspects the architecture of the pavilions is the theory of fragmentation. All the construction is based on the repetition of simple elements such as pyramids, hexagons, pentagons, metallic triangles, cubes and so on.

It is interesting that much of the architecture was conceived with a view to night-time operation and, as a result, considerable attention was given to matters of illumination. In this respect, the Quebec Pavilion is a total success. Congratulations should go to Mr. Fiset and his team. This is a wholly captivating show.

international exhibition of fine arts

BY MARIO BUCCI

A colossal warrior's head with menacing face, a ninth century Mexican piece which may have been displayed with similar heads in front of a temple for protection, now greets the visitor to the magnificent international exhibition of fine arts. (The pavilion, an elegant building, will serve as the Musée de l'Art Contemporain after Expo 67). Twenty-two countries sent their most precious works to the exhibition. A show of this size could easily have discouraged its organizers. But in this case, they selected wisely from various periods of history. The result is highly satisfactory.

Among the oldest examples of sculpture is a superb relic of Egyptian civilization, Amenhotep (15th-14th centuries before Christ) as the king's scribe, squatting as he is accustomed to do. Close by is a thin, yet imposing, feminine statuette from the region of Amlache or from the shores of the Caspian Sea. It is owned by the Montreal Museum of Fine Arts and dates to between 1400 and 800 B.C.

From the little Iranian idol to the young Greek of the 5th century is an enormous jump but the show is a wide-ranging one. Two Etruscan statuettes show an extraordinary strength. The inner force of Brancusi's Baiser marks a return to the essence of things. In 1910 this was revolutionary. The works of sculpture represent a number of other cultures, including the Japanese and the Chinese.

In the field of painting there are interesting discoveries in the exhibition, too. For example, there are works from civilizations we know little about, that of ancient Japan among them. They are among the most remarkable works in the exhibition. Interesting in this section is the picture of Emperor Toba (1103-1156). In the same hall is an historical and poetic Portrait of Marguerite Van Eyck, a rare picture for the beginning of the 15th century in the Low Countries. Worthy of special mention are Cranach's Portrait of Otto Brunfels (Germany), the poetic Offrande du Cœur, a 15th century French tapestry, Gauguin's Paysage aux Paons, Velasquez' Le Porteur d'eau de Seville, Pieter de Hooch's The Court, and Gainsborough's serene and orderly Robert Andrews and His Wife.

history of ste. helen's island

BY JULES BAZIN

Expo '67 has changed considerably the face of Ste. Helen's Island, and before the original beauty of the site fades from memory, we might recall its place in history and imagine how it appeared to the first white settlers of this country.

Legend has it that, in 1620, Samuel de Champlain acquired the island with his wife's dowry. This, of course, is pure imagination on the part of a raconteur of a bygone day. It is extremely unlikely that the founder of Quebec could have come into possession of Ile Sainte-Hélène twenty years before the establishment of Montreal.

Actually, in 1628, the directors of the Company of New France, which had been founded by Richelieu, gave to Jean de Lauzon, in recognition of his various services, an immense tract of land stretching from Trois-Rivières to Portland, Maine, and comprising some 11,200 square miles. Some of this land passed to the grandchildren of de Lauzon, but most of it was returned to the King of France.

Then, in 1657, Charles Le Moyne acquired a portion of this tract, comprising 50 arpents along the St. Lawrence River, directly across from Montreal, then Ville Marie, and extending to a depth of 100 arpents. This land formed the nucleus of the fief of Longueuil. Seven years later a second concession procured for Longueuil Ile Sainte-Hélène, Ile Ronde and other smaller islands.

For a century and a half the island was devoted to agriculture, and in 1749, the Swedish naturalist Pierre Kalm remarked on the exceptional beauty of the pastoral landscape.

Following the siege of Quebec and the British victory, legend has it, again, that Levis retired to Ile Sainte-Hélène with what remained of the French army, and here, in a last gesture of defiance, the various regiments were ordered to burn their flags, rather than surrender them to the enemy.

There is no mention of this incident in the correspondence of Levis, nor in any account written at that time; it is merely a beautiful story.

The Island of Sainte-Hélène remained in the possession of Longueuil until 1818. At that time, the War of 1812 fresh in its memory, and fearing another invasion of Canada, the British government acquired the island. Construction of fortifications was begun in 1820, and by 1849 battlements, a powder house, block house and officers' quarters had been erected.

In 1870, the British were abandoning their various garrisons. The Island at that time was ceded to the Federal Government, which in turn granted permission to the City of Montreal for the establishment of a park in the south-east section of the Island.

Sundays and holidays, hundreds of Montrealers flocked to the Island for picnics and to listen to band concerts. Not until 1907, however, did the City of Montreal actually purchase the Island, for \$200,000. The Federal Government, however, reserved a right of recovery, which they exercised during World War II, when an internment camp was established on the Island.

In 1938, Lord Tweedsmuir officiated at the opening of Ste. Helen's Island as an historic park site. In the years following the Second World War, an outdoor swimming pool, a theatre, and a military museum were built, and in 1953, just over 80 years after the Island was first opened to the public, Mayor Houde officiated at a grand opening.

architecture

BY CLAUDE BEAULIEU

Exhibitions fire us with all sorts of thoughts, make us consider all manner of concepts. They make us aware of form and harmony. They urge us to examine every projection of the future. The Montreal Expo 67 makes us particularly aware of the fact that Man has retained an element of human dignity. It is intimate and there is a freshness to it. The casual viewer, with time on his hands, savors its beauties in the boutiques, on the canal crossing bridges and in the natural surroundings. There are old things and new things — and all have an emotional appeal of one kind or another. The exhibition is a conglomeration of many things and for us, it is an experience entirely without precedence.

This mammoth confrontation was our David's challenge.

the audio-visual at expo

BY YVES ROBILLARD

Never has an international exhibition relied on audio-visual techniques in the way that Expo 67 has done in Montreal and it seems entirely likely that this is the area in which Expo has made its biggest contribution to world understanding of the human scene. There is no doubt that some of the works of the masters have been

lost in this fair and it is a fact that certain artists have complained that art wasn't meant for such exhibitions. The most successful works at the fair were those which were able to blend with the new ambience, a case in point being the 30 to 40-foot-high works in the United States Pavilion. The U.S. exhibition, planned so that 5,000 people could view it every hour, proved that certain things were popular, others less so. Certain pop art works, for example, were received quite indifferently while certain works of op art were judged most stimulating. The huge American dome has made it possible to hang works in a sort of void. It is an exciting concept, the effects of which are sure to be felt in the future.

Expo's other successful works were its monumental ones, those with movement and where there was a play of light. Among those which received aesthetic approval were Calder's contribution at the Place du Nickel, the Henry Moore at the British Pavilion, the sculptures of Adam and Lardera at the French Pavilion, the immense mural painting by Tamayo at the Mexican Pavilion, the sculptures of Max Bill and Luginbuhl at the Swiss Pavilion, that of Gio Pomodoro at the European Community Pavilion and of Arnaldo Pomodoro at the Italian Pavilion, the reliefs of Armand Vaillancourt at the Administration Building and the sculpture of Yves Trudeau at the Place de l'Univers. Special mention for more experimental works goes to Xenakis, Vedova, Tinguely, Niki de Saint-Phalle and Soto.

Overflowing with art in one form and another, Expo invites the viewer to sample and to compare. There are works with strong social connotation, those which convey an idea, a message. A visitor who stands before a Tinguely machine attacking a *nana* of Niki de Saint-Phalle on the roof of the French Pavilion doesn't necessarily say, "What a beautiful work." But he feels himself directly implicated in the action. There are also such pieces as Wesselman's Mouth Number 10 at the U.S. Pavilion, a sort of talisman against the sexual obsessions of the lipstick and toothpaste companies.

sculpture at expo

BY GUY ROBERT

There is ample evidence that in the past few years, sculpture has emerged as one of the most dynamic of art forms and at Expo 67, the fact has been clearly restated. In developing Expo's general theme, Man and His World, considerable thought was given to artistic endeavor and the millions of visitors who sought information on such wide-ranging subjects as over-population, scientific research and new sources of food were constantly being reminded of the work of artists in contemporary society.

A museum was created specially for a sort of retrospective of the plastic arts over the centuries. Two international exhibitions, one dedicated to photography, the other to design, showed man in relation to his daily life. And to underline a particular aspect of the artistic scene of the 20th century, an International Exhibition of Contemporary Sculpture was organized.

The exhibition was a stimulating one, bringing together some 50 of the most interesting sculptors of the century, beginning with Rodin. Each artist was represented by one work, displayed in a natural garden setting. The older artists, now deceased, were in no way ignored but considerable scope was given to the talented, younger sculptors. It was a classical presentation for the most part with such works as Rodin's Balzac, Archipenko's Femme se Coiffant, Boccioni's Etude Dynamique du Corps Humain, Brancusi's Le Coq and Duchamp-Villon's Grand Cheval. The area behind the Restaurant Hélène de Champlain allowed for excellent grouping of a series on the human being and here there was a majestic Picasso group called Les Baigneurs.

The exhibition corporation asked for important works from some 40 Canadian sculptors (important particularly on a cost basis since some of the budgets discussed were in the \$50,000-bracket) but generally speaking, our sculptors missed an extraordinary opportunity to show their high quality of workmanship. Vaillancourt's granite piece, for example, was a good one but the sculptor should have taken advantage of the situation to produce something especially for Expo. (His work had been done two years earlier.) Special mention must be made, however, of Jordi Bonet's excellent group,

Yves Trudeau's mechanized robot, Bergeron's Don Quichotte, Suzanne Guitte's Mère et Enfants, Sorel Etrog's strong piece and Louis Archambault's big work.

design at expo

BY LAURENT LAMY

The Pavilion of Design at Expo 67 is dedicated to the people of tomorrow and inside one finds projects, models, prototypes — but not finished objects as such. At the Galerie d'Art and at the international exhibition of sculpture and at the photograph pavilion the works are catalogued and signed. At the Pavilion of Design, the exhibits do not bear one signature but the names of two or three students, and often of a school.

the past at expo

BY PAUL GLADU

Unlike individuals, nations pride themselves on their old age and in the modern world of Expo 67 are many objects and numerous remembrances of antiquity. It is marvellous that the past lives on in us and that we have managed to learn so much about the activities of our ancestors. Nobody wants to disappear entirely from memory and we all cherish a secret hope that our own deeds will be recalled now and then by our descendants.

One of the interesting places of Expo is the pavilion of Iran which has a collection of pictures recalling the architectural and sculptural splendors of the Assyrians. Chiraz, Teheran, Ispahan, Persepolis — the names alone are enough to stir the imagination. And there is excitement in comparing things — for example the ancient Egyptian construction with that of the United States Pavilion or the completely rational concept of Habitat 67. Extremes yes, and yet they are virtually side by side.

There is no doubt that art is the continuing, faithful reflection of life. At Olympic House, Les Lutteurs, a rare object of the Greek-Roman period, summarizes a period in time. The pavilion of India, a true masterpiece of reconstruction, bares the extreme subtleties of its civilization and leaves our occidental minds a little baffled by spiritual aspects we cannot quite comprehend. Art is often the most truthful reflection of history and often the only existing link between seemingly dissimilar elements.

The Mayas shine in history because of their marvellous work in stone. The Scandinavians confirm their superiority in the field of metal, as evidenced by the Viking sword in the Scandinavian Pavilion. Greece offers various "canons". And there are the distant connecting links: a work by Giacometti is inspired by Etruscan art; a Henry Moore reminds us of the Maya-Toltec civilization of Mexico.

museum of contemporary art

BY HENRI BARRAS

Organized to coincide with Canada's Centennial celebrations and Expo '67, two exhibitions of primary importance were held this summer by the Montreal Museum of Contemporary Art.

Panorama of Quebec Painting from 1940 to 1966 was presented in two parts: the first, 'Panorama I', encompassing the years 1940 to 1955; was held during May and June; the second, 'Panorama II', concerned with 1956 to 1966, during July and August.

The second exhibition, *Art and Movement*, organized by Gilles Henault, director of the museum, in collaboration with the Denise Rene Gallery of Paris, was featured during September.

'Panorama', naturally enough, gives prominence to the work of Paul-Emile Borduas and to members of the automatist school, and to the efforts of Alfred Pellan. Notable among the paintings of these masters are *La Magie de la Chaussure*, by Pellan, and, by Borduas, *Carnet de Bal*, *Etat d'Ame*, and *Lezardes Fleuries*.

Of equal importance to this exhibition of contemporary Quebec paintings are such representative works of Jean-Paul Riopelle as *Composition* (1947) *Composition* (1952) and *Olympiques* (1955).

Art and Movement presents 64 works, which include those of Mortensen, Mondrian, Delaunay, Herbib, Arp, Albers, de Vassarely,



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Yvaral, Mack, Calderara, Tomasello, Tinguely, Schoeffler, Takis and Calder.

claudé blin

BY GUY ROBERT

The materials of artistic expression need not be limited; the sculptor works not only in stone and clay, and the painter does not confine his talents to oils and pastels. In fact, each century, each period, utilizes new materials e.g. the various metals and plastics which the modern artist employs. At a showing held at *Masculin-Féminin* on Crescent street during June and July, Claude Blin exhibited remarkable examples of the uses of a polyester resin. This is an extremely versatile plastic material, in liquid form, which can be solidified rapidly by heat or cold. Its many advantages over other plastics are illustrated by Blin's use of the material in his "panneaux solaires".

cuba

BY CLAUDE-LYSE GAGNON

Cuba celebrated its week at Expo 67 with a series of events ranging all the way from a ball to a fashion show. There were engravings at the Ecole des Beaux Arts, caricatures at La Galerie Le Gobelet and paintings at the Galerie Libre. The show at Galerie Libre included the pioneers, still alive: Amelia Pelaez, Rene Portocarrero, Raul Martinez, Mariano Rodriguez. The last two even made the trip here and presented their younger confreres. In all, 10 Cuban painters, all contemporary, presented some 30 canvasses, abstract, original, bursting with color and often humorous.

Dominion Gallery

C.-L. G.

Few gallery owners can boast of having two sculptures, one signed Rodin, the other signed Moore, in front of their doors. But the Dominion Gallery can make this boast. And inside on the first floor, the gallery has been holding an exhibition of 74 sculptures by Rodin. Works by Moore are located elsewhere in the building. The show opened in May and by August, only 30-odd Rodins remained unsold. Collectors came from Holland, the United States, Britain and all the provinces of Canada to see and buy. Only one piece in the collection was not for sale.

riopelle

BY DENYS MORISSET

An exhibition of the work of Jean-Paul Riopelle, held this summer at the Quebec Museum reveals the many facets of the artist's talents, and displays the genius which has brought him renown in Europe and the United States as one of Canada's foremost painters. The critics, however, have been unimpressed by Riopelle as a sculptor, and it is felt, for example, that *Don Quichotte* is an imitation of Daumier, without Daumier. And paradoxically, although the artist is regarded as a master of the giant canvas, some of his most perfect works are such small water colors as *Masque Esquimaux* and the charcoal drawing *L'Oiseau*.

dans les maritimes

LOUIS ROMBOUT

A tense situation in the Atlantic art world recently came to a head, and out into the open, when Donald Andrus, Curator of the Beaverbrook Art Gallery in Fredericton, was fired by the board of the Gallery. The issue: amateur painting, or more specifically, the insistence of the Maritime Art Association (primarily an amateur organization) to have their annual exhibition displayed in professional institutions. The M.A.A. Exhibition has been hung for years at the Beaverbrook Art Gallery, ever since Lord Beaverbrook gave a benevolent nod to the ladies of the M.A.A. in Fredericton, who acted freely as hostesses in the Gallery. With the emergence of art institutions and professional art gallery directors, the M.A.A. became increasingly a subject of contention among the directors, who by and large felt that the influence of the M.A.A. was damaging to the development of artistic standards in the region: APAC (Atlantic Provinces Art Circuit) comprising all the professional art institutions and all of the art galleries associated with universities, was formed about four years ago as a result of their dissatisfaction with the M.A.A.

Although Lord Beaverbrook has been dead for some years, the Board of the Gallery evidently felt that the policy to display the M.A.A. annual exhibition should not be touched — against the

advice of the Director and the Curator, who were of the opinion that this exhibition considerably lowered the standards which the Gallery was trying to maintain. This year, Donald Andrus wrote a scathing critique on the exhibition in the *Fredericton paper*. Andrus commented that the exhibition had to expect a "critical assessment" which resulted in his questioning the right of any group of paintings "of such obviously incredibly poor standards of artistic quality to be hung in a ranking Canadian gallery." He went on to say that the organizers and exhibitors failed to see "the gulf that separates what they consider to be painting from that which rightfully belongs in the gallery."

R. A. Tweedie, Director of the N.B. Travel Bureau and secretary of the gallery's Board of Governors (he himself aspired once to become the Gallery's Curator), said that Mr. Andrus was dismissed because he was not in "sympathy with the programs, aims and policies" of the board as originally laid down by Lord Beaverbrook. Mr. Andrus was given one hour's notice by the Board.

Although this action appears on the surface to be a winning round for the M.A.A., in reality the professional directors in the Maritimes are firmly behind Mr. Andrus and it looks as if the M.A.A. Exhibition will no longer be booked by any of the institutions. More serious, of course, is the direction which the Board of Governors took against Mr. Andrus — in their action they failed to see that Mr. Andrus was in fact trying to protect his Gallery against bad taste and existing national ridicule in having shown this exhibition in the past.

In final analysis the action of the Board was also an indication of what is becoming something of a national disease: the interference and pressures put upon qualified museum personnel by groups of lay-men. There is no question but that the vast and undesirable turnover of museum personnel in Canada is mostly caused by this sort of situation. If the museum profession in this country is to be taken seriously, the profession may well look upon itself and decide that the time has come for a combined effort to bring this profession to a level where its opinions and decisions may become more respected.

regina

BY UMAN

One of the most significant art exhibitions held in Regina this summer was a showing by the Norman Mackenzie Gallery of the works of sculptor Edward Kienholz. This remarkable premiere included his *Roxys*, *Back Seat Dodge '38*, *The Illegal Operation* and *National Banjo on the Knee Week*. Another Regina exhibit of note featured the efforts of regional painters and ceramists, among the latter, Jack Sures, who recently won the Canadian Ceramics award for 1967. Another exhibition held in the city which merited attention was a showing of drawings by Japanese artist Sakamoto, whose works are dedicated to the cause of world peace.

habitat 67

BY GUY ROBERT

Under the title *Habitat 67 — an Experiment in Housing*, the New York Museum of Modern Art recently presented a photographic exhibition which drew international attention to the architectural feat of the unique housing development which is part of Montreal's Expo 67. Photographs were by George Cserna and Robert Perron. Also shown were panoramic views of Expo, and magnificent studies of the City of Montreal by night.

molinari

G.R.

The works of Guido Molinari, considered by many to be the most heralded Canadian artist since Jean-Paul Riopelle, were presented in a one-man show during May and June by the East Hampton, New York gallery, under the title *Minimal Paintings of 1956*. The artist's work so impressed New York critics, that it was contended that Canada's maturity in this Centennial Year is reflected in art through the works of Molinari.

canada 67 — prints

G.R.

During June, an exhibition entitled *Canada 67 — Prints* was organized by the New York Museum of Modern Art. Among the artists represented were Lacroix, Bush, Dumouchel, Pichet, Bellefleur, Charbonneau, Steinhilber, Leroux-Guillaume and Pachter. There were also two excellent works by Harold Town, one example of the versatility of Riopelle, and a small relief drawing, *One Red Maple Leaf*, by James Boyd.

The supporters of modern art will likely cry loud that the classical period in painting is dead and that it is absurd to revive the work of Ingres, one of the masters of the classical era. But this year, the centenary of the death of the artist (he died in 1867), is being marked by a big exhibition in Paris.

Eighty paintings and 200 drawings from all around the world will go on display in the Petit Palais from the end of October until the end of January in what certainly promises to be a complete and highly representative collection. Ingres' work included a number of excellent portraits, among them that of Madame Rivière, one of a series of three portraits done in the same family. An extraordinary composition of nudes, *Le Bain Turc*, was done in 1863 when the artist was 83 years old. The artist planned this work for a long time judging by the number of sketches found after his death. Ingres preferred the big-scale composition and it was in this field that he won the Prix de Rome. The viewer must play the game with him and, as he would do with abstracts, penetrate the artist's universe, confront the unexpected, savor the strangeness of color.

edmund alleyn

BY MARIE-FRANCE O'LEARY

The works of Edmund Alleyn, now on exhibition in Paris, act as a sort of mirror. We look into it and recognize ourselves. What we see is drama, tragedy, expression pushed to a point of towering malaise in his colored works. There is an extreme regard here for precision and yet the canvasses do not lose their poetry. The vision of Alleyn is that of the man haunted by an industrial civilization. There is a vast difference between his early works and those of today and yet the continuity is there.

brussels

BY J. M. VAN AVERMAET

Among the pre-summer exhibitions in Brussels, the one at the Galerie Isy Brachot was of particular interest. The gallery, with its excellent manner of presentation and the quality of its lighting, is among the best of the European galleries. The show in question featured the works of Marcel Delmotte and Enrico Brandani and viewers were given a wide selection of paintings for comparison purposes. The gallery plans a Creten-George retrospective following which there will be an exhibition of 100 of the works of Magritte.

panorama

BY LUCILE OUMET

Some Canadian artists who have made their mark in the art world but whose works are not yet widely known by the public form part of *Panorama*, a series of books recently published by Les Editions Lidec, Inc., of Montreal. The first four volumes are dedicated to Kittie Bruneau, Gaston Petit, Normand Hudon and Richard Lacroix and in each case the author is Jacques de Roussan, the art critic. Prefaces to the books were written by Paul Mercier, Henri Barras, Alfred Pelland and Yves Robillard.

zadkine

BY ANDRÉE PARADIS

A number of books have been published about Zadkine and his works, one of the most recent of which is *The Secret World of Zadkine*, seen by Donald Buchanan. (*Le Monde Secret de Zadkine*, vu par Donald Buchanan.) It is part of the Albums d'Art Collection, under the direction of Ionel Arted, Paris, and was realized with the co-operation of Hamilton G. Southam, director of the National Art Centre of Ottawa. The photographs are entirely faithful to the sculptures and there are short poetic texts to go along with them.

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There was no need for shame because of the Vienna Opera, the La Scala of Milan, the Bolshoi of Moscow, or the opera companies of Hamburg and Stockholm. The Opera de Montreal had not yet come into being and once again the Montreal Symphony Orchestra came to the rescue. The orchestra had previously produced *Tosca*, *Aida*, *Carmen* and *La Traviata* among others and this summer it offered productions of Gounod's *Faust* and Verdi's *Otello*. With one work in French and the other in Italian, there was something to please everyone and the consensus was that, in many ways, the two presentations compared favorably with the imports brought here for Expo 67's World Festival.

Otello was perhaps the outstanding success. The production did justice to the original work and would have been acclaimed on any stage in the world. The event was a success because of a happy assortment of talents — among them Zubin Mehta, conductor of the orchestra; Carlo Maestrini, who came from Italy to produce the show; and particularly the singers who brought the opera to life. The singers were all Canadians and among them, of course, was Jon Vickers, one of the great tenors of our time and an important actor. His performance was a poignant one. I was familiar with the very beautiful voice of Teresa Stratas (*Desdemona*) but I was struck by the intensity with which she played her role in this opera. There was objection to the part going to such a young singer (we think of the role in terms of a Tebaldi) but I do not share this view. It seems quite logical to me that *Otello* would favor a woman younger than he.

Faust, which was presented alternately with *Otello*, was a very good production but it lacked the international quality of the other. It must be noted, too, that *Otello* as a work is superior to *Faust*. *Faust's* main qualities, in my view, were the sets by Robert Prevost and the musical direction of Wilfrid Pelletier. Generally speaking, it was a well-sung *Faust* but particularly, it was a well-directed one.