Dans les galeries de...
DANS LES GALERIES DE....

MONTRÉAL
MUSÉE DES BEAUX-ARTS
1379 ouest, rue Sherbrooke
Jusqu'au 18 août: Exposition internationale Guggenheim, sculptures de 20 pays; 4-29 septembre: Le Refus Global; 10 septembre-6 octobre: Collection Peter Stuyvesant.

GALERIE 1640
1445, rue Crescent

GALERIE SOIXANTE
280 ouest, rue Sherbrooke
Juillet-août: la galerie est fermée.

GALERIE LIBRE
2109, rue Crescent
Juillet-août: Artistes de la galerie; 4-17 septembre: Stélea Seo, peintures; 18 septembre-1er octobre: Georges Ile, sculptures.

GALERIE L'ART CANADIEN
370 ouest, rue Laurier

GALERIE WALTER-KLINKOFF
1200 ouest, rue Sherbrooke

GUIDE CANADIENNE DES MÉTIERS D'ART
2025, rue Peel
Juillet-août: Art esquimau; 8 septembre-9 octobre: M. Cloutier (Québec), céramiques.

GALERIE LIPPEL
2159, rue Mackay

GALERIE WADDINGTON
1456 ouest, rue Sherbrooke
Juillet-août: Peintres canadiens et européens, sculptures et dessins; 14 septembre-2 octobre: M. Reimblat, peintures récentes.

GALERIE AGNÈS LEFORT
1504 ouest, rue Sherbrooke

GALERIE DES PEINTRES CANADIENS
Place des Arts

MUSÉE DU QUÉBEC
Parc des Champs de Bataille
Jusqu'au 15 septembre: Henry Moore; 5-1er septembre: 7e Biennale peinture canadienne; 21 septembre-13 octobre: Legs de MacCollum and Jacobson.

OTTAWA
LA GALERIE NATIONALE DU CANADA
juin-

TORONTO
ROBERTS GALLERY
641, Yonge Street

WELL GALLERY
150, Yorkville Avenue
Juillet: Exposition de groupe de sculpture - Levine, Ior, Smith, Handy; août: Exposition de groupe de peinture - Coughlin, Snow, Markle, Wieland; septembre: Exposition solo - peintures de Rayner.

GALLERY MOOS
138, Yorkville Avenue
Juillet-août-septembre: Expositions de groupe des artistes de la galerie.

GALLERY DRAPER
150, Yorkville Avenue
Juillet-août-septembre: Exposition de groupe.

GALLERY 1640
1456 ouest, rue Sherbrooke
Juillet-août-septembre: Collection d'art canadien de la galerie.

WINDSOR WILLISTEAD ART GALLERY
305, Queens Avenue

LONDON
LONDON PUBLIC LIBRARY AND ART MUSEUM
305, Queens Avenue

ST. JOHN
THE ISAACS GALLERY
837, Yonge Street
Juillet: Exposition de groupe de sculpture - Levine, Ior, Smith, Handy; août: Exposition de groupe de peinture - Coughlin, Snow, Markle, Wieland; septembre: Exposition solo - peintures de Rayner.

GALLERY MOOS
138, Yorkville Avenue
Juillet-août-septembre: Expositions de groupe des artistes de la galerie.

GALLERY WADDINGTON
1456 ouest, rue Sherbrooke
Juillet-août-septembre: Collection d'art canadien de la galerie.

HAMILTON
THE ART GALLERY OF HAMILTON
Juillet-août: Collection permanente.

SACKVILLE
OWENS ART GALLERY
Mount Allison University

ST. JOHN
THE NEW BRUNSWICK MUSEUM
217, Douglas Avenue

GALERIE ZANETTIN
28 CÔTE DE LA MONTAGNE
QUÉBEC

peintures, sculptures, céramiques
ARTISTES CANADIENS
SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

editorial

BY ANDRÉE PARADIS

Works of art generally live on because they have specific identities. Isolated from their creators, they are autonomous. They may proclaim a basic meaning or truth — but whose? That of the artist, that of the spectator? Or is the meaning the result of a combination of the artist’s intent and the viewer’s reaction? Then, too, it must be realized that there is the element of time and that this may introduce a third dimension.

It is becoming increasingly difficult to establish the meaning of the contemporary work. Modern art really defies decoding without access to all possible sources of information. Michel Seuphor maintains that the people who are best equipped to popularize modern day art are not the critics but the artists themselves. And in this connection, he cites the dialogues of Mondrian, the works of Kandinsky and Malevitch, the notebooks of Braque, the marginal notes of Leger, Delaunay and Arp and the writings of Klee and Moholy-Nagy.

This thinking is reflected in Great Britain with the publication of Leonardo (Pergamon Press) in which artists contribute texts in which they discuss their works. The publication is primarily intended as a means of communication among artists. Learning is the basis of everything — and, in basic terms, this implies imparting to the young what their elders have learned. There is no great dividing line between art and the public that views it. It is simply a question of communication and the artist is certainly his own best intermediary.

museum of contemporary art

BY GILLES HENNAULT

Millions of people visited the International Gallery of Art at Expo 67 last year. The permanent pavilion in which the gallery was set up is now the property of the Quebec Government and since last February it has housed the Museum of Contemporary Art, an institution which owes its existence to the Department of Cultural Affairs.

The museum’s new home is a building that won high praise from the art magazines and critics of the world for its genuinely modernistic qualities. It is located on the Cite du Havre peninsula near the St. Lawrence River and the Expo islands and is only five minutes away from the center of Montreal. Access to the building is from a large plaza with fountains which allows the visitor ample space from which to survey the architectural harmony of the cubist structure. The severe exterior lines of the building are relieved by four terraces. Entrance is through a series of glass doors leading to a great hall.

Three of the building’s four rooms will serve as exhibition rooms. The fourth will serve as a library and projection room. From a technical point of view, the installations are the best in Canada and a special electrical system makes it possible to subtly vary the lighting for different kinds of works. The facilities are such that big-scale works can be exhibited easily but small, intimate areas have also been provided for so that smaller canvasses can be seen to advantage. The space available is large enough to accommodate big international exhibitions and the museum hopes to be able to bring some of the more important ones here.

precortesian art

BY GUY JOUSSEMET

With sufficient money, it is still possible to acquire a really good collection of Mexican precortesian art — but this is the easy solution. My method is more sympathetic and more human. In the first place, it is necessary to have a love for Mexico before delving into the cultures that existed prior to the time of Cortez. The Mexico I speak of is not that of Acapulco and San Miguel Allende but rather that part of the country that lies beyond the highways. There, with luck, you might get original pieces as gifts.

I acquired my first piece in 1958 at the Lagunilla, Mexico’s flea market. At the time, it was possible to pick up some beautiful items there. Now, 10 years later, I must confess that I still have much to learn about ancient Mexican art, a fact that does not surprise me since so little is known about this period. In some cases, the history books ignore entire cultures in effect. And, as a result, because of the thousand-year histories, are dismissed in one or two short paragraphs. Setting down historical fact, of course, is often difficult because new excavations keep altering established theories.

The big fear confronting the new collector is that of acquiring a fake. But the fear is usually short-lived because the collector who is really in love with his work goes from museum to museum to examine important collections and eventually he develops a sixth sense that helps him separate the good from the bad. Of course, it is much more difficult to establish the precise origin of a piece than its authenticity. The reason for this is that this whole vast land was always populated by nomads.