Dans les galeries de...

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See table of contents

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MONTREAL

MUSEE DES BEAUX-ARTS
1379, 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.

MUSEE DU QUÉBEC
Parc des Champs de Bataille

OTTAWA

LA GALERIE NATIONALE DU CANADA
1 rue Elgin
Jusqu’au 15 septembre: Henry Moore; 5 juillet-1er septembre: 7e Biennale peinture canadienne; 21 septembre-13 octobre: Legs de McCulliam and Jacobsen

WELLS GALLERY
109, Wellesley Street

TORONTO

ROBERTS GALLERY
641, Yonge Street

THE ISAACS GALLERY
837, Yonge Street

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

THE POLLOCK GALLERY
599, Markham Street

DAVID MIRVISH GALLERY
596, Markham Street

HAMILTON

AGNES EATHERINGTON ART CENTRE
Quon’s University

LONDON

LONDON PUBLIC LIBRARY AND ART MUSEUM
305, Queens Avenue

WINDSOR

WILLISTEAD ART GALLERY
Willistead Park

ST. JOHN

THE NEW BRUNSWICK MUSEUM
277, 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, or 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 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 Leonard (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 HENAULT

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.