English Translations

Yvonne Kirbyson and Bill Trent

Number 52, Fall 1968

URI: https://id.erudit.org/iderudit/58224ac

See table of contents

Cite this article
ENGLISH TRANSLATIONS
by yvonne kirbyson - bill trent
editorial
ART AND EDUCATION AT UNESCO
BY ANDRÉE PARADIS

Since its inception, UNESCO has best reflected the interest of numerous countries over the past 20 years in a fundamental freedom outlined in the Universal Declaration of Human Rights as "the right to participate freely in the cultural life of the community and take pleasure in the arts."

The director of the department of art instruction at UNESCO, Madame d'Arcy Hayman is responsible for promoting international co-operation in the teaching and diffusion of the arts through a programme designed to channel artistic education into general education to permit both the formation of the professional artist and the artistic education of the public at large.

The importance of the arts in general culture is an accepted fact. As the director of UNESCO, Mr. René Maheu states it, "one day we will have to speak of culture when we deal with development . . . man is at once the means and the end of development." (1) Man is therefore the means and end of his own culture. If art is recognized as a natural language, it follows that art must be taught like a living language. From this point everything possible must be done to awaken art awareness in the child, and to arouse an untiring curiosity by stimulating all the forms of expression.

Artistic formation in general education
As almost everyone has some creative potential, one of the major responsibilities of art education is to discover the talent of each child and encourage its growth. Today especially, with the increase in leisure time, the arts play an important part in giving life greater meaning and allowing man to express the multiple facets of his personality.

The school can and must provide parallel to the intellectual formation it gives, an opportunity for the awakening of youthful sensitivity by an artistic initiation. Only by beginning at the primary level can the habits and needs be created which will raise the cultural level of the population. In this regard, school art instruction is a very important link in the chain of cultural development.

Formation of the professional artists
This formation of the professional artist requires a constant re-evaluation in the light of new educational thoughts and tendencies, perpetual transformations in the manners of expression, and new uses of material, and finally must be accomplished with a clear vision of the end of the second World War.

It is important that art teaching programmes should thus evolve continually. Since teaching art comes from an old tradition, there are problems in adapting to new needs. In many countries rapid growth of specialized institutes, of art and music academies, results in serious employment problems. What must be done is to adopt the law of supply and demand to avoid a plethora of artists in areas offering no employment. Never to demand that the artist be a man of all trades is beyond the performance of the artist himself.

Art education in the school curriculum
All members of society are either spectators or consumers in the artistic domain. In view of the influence of the arts on economic and social development, one of the essential functions of artistic education is informing the public and making business and government more conscious of the influence of the arts on the well-being and development of the individual.

The programme of UNESCO's art education department requires a flexible and imaginative implementation. Since the excellent instruction periods of Bristol in 1951 organized under the auspices of
UNESCO, much has been undertaken in terms of promoting and financing national and international programmes of art education. UNESCO also participated in the creation of three non-governmental organizations: The International Society of Art Education, the International Society for Music Education, and the World Council of Crafts.

Formation of cultural animators

The modification of the function of traditional means of diffusion, as well as the appearance of new instruments and means of communication and public education, confronts all countries with a problem of men: whether it is a question of art administrators, of animators or publicists, or organizers of cultural centres. The problem is certainly surpasses the actual supply and the requirements will increase. In several countries (Czechoslovakia, Poland, France) the professional profile of these animators is being drawn so that it can be determined precisely what must be the level of recruitment, the nature of the training, the type of career, and the status.

Several countries suggest that it is the task of the university to form versatile teachers. Others favour institutions that would offer a specialized formation adapted to the innovating and specific character of the cultural animator. Such institutes may be found at a national level with a regard for cohesion, for effectiveness, for more universal utilization, or at a local level (museums, libraries) to permit decentralization of the needs. This tendency is to combine the two.

This topic is the object of very recent research in Italy, the United Kingdom, France, and the United States, and is among the most ancient practices in the countries of eastern Europe. But everywhere the programme of the formation of animators is being revalued. What is required are theoretical studies (sociology, psychology, education, artistic culture) are required at what levels, for how long, and where are these studies to be accomplished?

The enquiry commission on the teaching of the arts in Quebec whose report will be given in the course of the autumn of 1968 sought to answer several of these questions and to propose solutions which may be very general and local problems. Interested people who will read the report will await with no less impatience the programme of UNESCO which will be submitted at the fifteenth session of the organization, and which will reflect a very special interest in culture, and method and intent to task of defining and elaborating the standards and methods used for cultural activity in different countries.

Leon Bellefleur

PAR BERNARD DAGNAIS

The life of a painter has its pleasant surprises and its moments of jubilation. But it is also liberally sprinkled with deceptions and difficult periods and many a would-be artist, either because of a lack of talent or stamina, has quit. Leon Bellefleur is one of those people with faith in their own talent and today he is ranked among the great painters of Quebec. Some 100 of his paintings, drawings, lithographs and woodcuts are included in a retrospective to be mounted by the National Gallery of Canada in the fall.

Bellefleur, a man for whom hard work holds no fears, waited 25 years before he could devote himself entirely to painting — he was a teacher for 10 years — and today, at 58, he is still looking for new horizons. He speaks seriously of his voluntary exile in France, which began in 1954, and he says he did not go to that country to discover a new element in his work. It was a question rather of continuing research begun in Quebec. His 10 years in France, however, were to open up a whole new world of color.

For Bellefleur, painting is really a projection of oneself. "We look for a method of expression that resembles us, that clings to us," he points out. "Painting is a lyrical art. We give it all our aspirations and the work is one of continuous research."

The artist's contact with the Old World has had a profound impression on his work and he admits it. "The countryside inspires me," he states, "and the time I spent in various areas of Provence left its mark on my work. Life there is so full of joy and as warm as the light that shines on the region. My impressions (of Provence) can be seen in my paintings."

When Leon Bellefleur arrived in Paris, he realized that he had in a way come full circle. "I was happy in France," he says now, "but there was something missing for me. I missed the country, the cold, the snow, the river, the Canadian solitude. I realized I belonged to Quebec. I still have an attachment to France, however, and my dream is to spend six months in the country and six in this."

Bellefleur says he is a lyrical painter but there also is something that is basically, he is a figurative artist. In most of his paintings, his principal objects are situated in a pictorial scene.

petroglyphs in Quebec

BY RENÉ LÉVÉSQUE

Quebec can now count petroglyphs among its many treasures. The rock carvings were discovered along the Saint-François River in the municipality of Bromont, in the region of Sherbrooke. To their discoverers, Messrs. Jean-Marc Forest, Claude Caniste, Julien Lahaye, and Michel Montmigny. Once the stones were removed from the river to prevent their being harmed either by the action of the ice or overly enthusiastic souvenir hunters, it became possible for us to analyze them more completely and to photograph them. Thus, in the course of this article, the first pictures of these discoveries are presented, as well as the circumstances under which the find was made. Before delving into our subject, we may be well advised to consider a brief synthesis of the historical notes which Monsieur Maurice O'Bready, the Principal of the Normal School of Sherbrooke placed at our disposal. To his comments we will add descriptions of some archeological discoveries.

Several countries suggest that it is the task of the university to form versatile teachers. Others favour institutions that would offer a specialized formation adapted to the innovating and specific character of the cultural animator. Such institutes may be found at a national level with a regard for cohesion, for effectiveness, for more universal utilization, or at a local level (museums, libraries) to permit decentralization of the needs. This tendency is to combine the two.

This topic is the object of very recent research in Italy, the United Kingdom, France, and the United States, and is among the most ancient practices in the countries of eastern Europe. But everywhere the programme of the formation of animators is being revalued. What is required are theoretical studies (sociology, psychology, education, artistic culture) are required at what levels, for how long, and where are these studies to be accomplished?

The enquiry commission on the teaching of the arts in Quebec whose report will be given in the course of the autumn of 1968 sought to answer several of these questions and to propose solutions which may be very general and local problems. Interested people who will read the report will await with no less impatience the programme of UNESCO which will be submitted at the fifteenth session of the organization, and which will reflect a very special interest in culture, and method and intent to task of defining and elaborating the standards and methods used for cultural activity in different countries.

Leon Bellefleur

PAR BERNARD DAGNAIS

The life of a painter has its pleasant surprises and its moments of jubilation. But it is also liberally sprinkled with deceptions and difficult periods and many a would-be artist, either because of a lack of talent or stamina, has quit. Leon Bellefleur is one of those people with faith in their own talent and today he is ranked among the great painters of Quebec. Some 100 of his paintings, drawings, lithographs and woodcuts are included in a retrospective to be mounted by the National Gallery of Canada in the fall.

Bellefleur, a man for whom hard work holds no fears, waited 25 years before he could devote himself entirely to painting — he was a teacher for 10 years — and today, at 58, he is still looking for new horizons. He speaks seriously of his voluntary exile in France, which began in 1954, and he says he did not go to that country to discover a new element in his work. It was a question rather of continuing research begun in Quebec. His 10 years in France, however, were to open up a whole new world of color.

For Bellefleur, painting is really a projection of oneself. "We look for a method of expression that resembles us, that clings to us," he points out. "Painting is a lyrical art. We give it all our aspirations and the work is one of continuous research."

The artist's contact with the Old World has had a profound impression on his work and he admits it. "The countryside inspires me," he states, "and the time I spent in various areas of Provence left its mark on my work. Life there is so full of joy and as warm as the light that shines on the region. My impressions (of Provence) can be seen in my paintings."

When Leon Bellefleur arrived in Paris, he realized that he had in a way come full circle. "I was happy in France," he says now, "but there was something missing for me. I missed the country, the cold, the snow, the river, the Canadian solitude. I realized I belonged to Quebec. I still have an attachment to France, however, and my dream is to spend six months in the country and six in this."

Bellefleur says he is a lyrical painter but there also is something that is basically, he is a figurative artist. In most of his paintings, his principal objects are situated in a pictorial scene.
The rocks in question are a few hundred feet up-river from the bridge on route 225 in Bromontville. They are made up of a rocky outcrop with a polished surface of gray slate and act as a transversal barrier to the outflow of the river. Downstream there are two other barriers; one of which serves as a foundation for a hydro-electric dam having a waterfall of 23 feet. The undulation of the ground must have greatly influenced the voyaguer.

Because of the number and diversity of the pieces involved, the collection is representative of one long work of sculpture, an enormous form of art. But hidden away in boxes and in closets is a very complete collection of the engravings of the master of Lorraine. In the absence of a formal exhibition, I had the very special privilege of examining the works at my leisure, in the hallowed sanctuary of Miss Fenwick, the highly competent curator of this department. Because of the number of pieces involved, the collection is of exceptional importance. In a first series of Gueux, there are 114 plates, and in another, 14. Les Bohémiens is a four-piece series. Finally, the famous Grandes Mises de la Guerre accounts for 18 plates in the Israel editions of 1638. On the title page of this series, Callot is dignified as a "noble lorrain." The collection provides a good picture of the artist insofar as evolution of style is concerned. There is ample evidence of maturity both in the technical sense of engraving and on a personal level. Callot seems toward what is blackest in expressionism and the tendency to be found everywhere in this work. Because of the horrors he witnessed in the Thirty Years War and its sequels, the artist seems to have set out on a serious mission. It would appear that as he approached maturity he involved himself in a hopeless fight for a better form of humanity, making his art an instrument of social and political criticism.

Jacques Callot
BY JEAN CATHELIN

In the department of prints at the National Gallery, Jacques Callot is represented by one long work - an engravings of a horse rearing. But hidden away in boxes and in closets is a very complete collection of the engravings of the master of Lorraine. In the absence of a formal exhibition, I had the very special privilege of examining the works at my leisure, in the hallowed sanctuary of Miss Fenwick, the highly competent curator of this department.

Because of the number and diversity of the pieces involved, the collection is of exceptional importance. In a first series of Gueux, there are 114 plates, and in another, 14. Les Bohémiens is a four-piece series. Finally, the famous Grandes Mises de la Guerre accounts for 18 plates in the Israel editions of 1638. On the title page of this series, Callot is dignified as a "noble lorrain." The collection provides a good picture of the artist insofar as evolution of style is concerned. There is ample evidence of maturity both in the technical sense of engraving and on a personal level. Callot seems toward what is blackest in expressionism and the tendency to be found everywhere in this work. Because of the horrors he witnessed in the Thirty Years War and its sequels, the artist seems to have set out on a serious mission. It would appear that as he approached maturity he involved himself in a hopeless fight for a better form of humanity, making his art an instrument of social and political criticism.

Jacques Callot seems to have been one of the first of the modern voices to denounce the savagery of humanity and to give vent to his feelings in the most brutal of expressionism. For the artist, it was a permanent obsession and it is difficult to separate the Gueux and the Bohémiens from his Malheurs de la Guerre even if the obvious differences indicate different periods of time.

World traveller, lover of Bohémiens, of itinerant actors and of Italy, Callot was celebrated in Rome and in the royal palaces of France. But his real love was his native province and his home. A wise, quiet man of vision, Callot realized when he reached Italy, Callot was celebrated in Rome and in the royal palaces of France. But his real love was his native province and his home. A wise, quiet man of vision, Callot realized when he reached Italy, Callot was celebrated in Rome and in the royal palaces of France. But his real love was his native province and his home. A wise, quiet man of vision, Callot realized when he reached Italy, Callot was celebrated in Rome and in the royal palaces of France. But his real love was his native province and his home.
surrealistic vision indeed! I do not find in this narrative anecdotal tendency the individuality of any painter who forcefully compels recognition, and the interest of this painting seems to me to be rather limited. Whereas the expressionist Menses brings to life in a dramatic manner, a terrifying, nightmare, of infernal machines drawn and grouped in a remarkable freedom.

The Seventh Biennial of Canadian painting was an exhibition whose quality, diversity, and profusion filled its visitors with curiosity and astonishment. It drew attention to 15 painters, showing five works by each one of them, and also focused on relatively unknown painters. The selection was good both in its homogeneity and in the works chosen from the personal production of the artists who were represented.

A pavilion where the mobile is king

PHOTOS BY ARMOUR LANDRY
TEXT BY ANDRÉE PARADIS

Visitors to "Man and His World" were overwhelmed by the change in the Quebec pavilion. What followed the static and rather cold visual presentation, wintered for Expo '67 was the dynamic, gay, and truly refined image of a Quebec seen at its best, a human and receptive Quebec.

In a period of time of 30 days this radical transformation was accomplished by a determined crew led by M. Pierre Bataillard, a Swiss designer well known in Europe, who was engaged by the S.O.P.E.C. agency as adviser. Czechoslovakia awarded him the first prize for design last fall. He is, moreover, responsible for the visual presentation of the Peace pavilion and the Belgian pavilion in Osaka.

Pierre Bataillard knew how to translate a characteristic notion of Quebec — its space, by accentuating the airy element and suspending from a multitude of mobiles, the familiar objects of life, sometimes useful and sometimes humorous that define our tastes and fundamental interests.

Seen from this angle, Quebec becomes a land of milk and honey devoted to the art of living well. It invites one to discover a rich and varied nature, to practise many sports, to appreciate the arts, to savour the delights of a fine table, and in addition, to measure the importance of our natural mineral, forest, and hydro electric wealth.

As the visitor's look sweeps the display, his heart takes wing. He experiences a migratory feeling, and wants to stop at Côte de Beaupré to fisher with the tufted and blue-billed ducks and discover Percé and Bonaventure Island with the gannets. Above his head revolves an irresistible fantasy

Everything mingles happily: church and state, sports and the treasures of Quebec's culture, winter scenes and summer images. This is the mirror of a country that is slowly discovering its strength in harmony.

The impassioned eye of the photographer captured the taste for an attractive happiness, the forces of unity at work, the kingship of the mobile, its gilded, nightmarish, irresistible fantasy that senses the strength of the unity between yesterday and today and translates this atmosphere in moving photographic language.

arman, klein, raysse

BY JACQUES LEPAGE

Between 1955 and 1956, the non-figurative arts of Europe found themselves in the midst of a revolt of artists intent on pursuing what a manifest of the time called the "passionate adventure of reality, perceived from inside oneself and not through a prism of conceptual or imaginative transposition.

The focal point of the situation was Nice where Arman and Yves Klein met and decided to upset some academic regulations they considered intangible. The culture of Arman and the curiosity of Klein — one was associated with the "allure of objects", the other with "monochromes" — had, in 1959, already placed the two men in the front lines of the reaction movements. And the ground work was laid for the new era of the New Realism.

With the co-operation of such people as Hains, Dufrene, Villégé and Tinguey, Arman and Klein found themselves in Milan for a first exhibition piece with manifesto by Pierre Restany. The New Realism was officially launched in October, 1960, and Martial Rayssse, introduced by Arman and Klein, joined in. In 1966, Rayssse, representing France, won first place at the Venice Biennial and some months later Arman won the Marzotto Prize. Klein was not around for the honors. He had died prematurely at the age of 34.

The supporters of the New Realism had once again provided proof that art can never be static. The school of Nice was the spearhead of the contemporary movement in the plastic arts.

the biennial venice festival 1968

BY GUY ROBERT

The drama of mounting threats surrounding the opening of the Biennial Venice festival was finally reduced to a few scenes more befitting musical comedy, and in retrospect the disturbance may be seen as an event to be desired. It is, demonstrations organized by publicity-hungry protestors, and anarchists fighting for an ill-defined cause. Upon the whole, no serious violence or vandalism occurred, and the Italian police certainly cannot be blamed for instilling a certain respect for order, which they did with a totally Mediterranean or Adriatic unconcern.

Venice is peaceful again, and on the terraces of San Marco art critics, artists, gallery directors, museum curators, and pavilion commissioners from thirty-five countries throughout the world are gathering for the 24th Biennial Festival; everyone is busy discussing, preparing exhibitions or sales, or simply looking up friends; basically they are rather pleased with the programme that was shaken by musical comedy shivers.

There was something rather unusual about the inauguration on Saturday, June 22nd, for after the speeches two groups began to tour the pavilions, the official group which gained admittance to even the most exclusive exhibits, and the "revolutionary" group composed of about ten people (including the musician Luigi Nono) that stopped in front of each pavilion and in the presence of about 30 compliant photographers gave a show of courage by clamouring with fists clenched for the pavilions, and the Exposition to be closed.

A certain disquiet

While there is certainly no question of minimizing the facts, the explanation of the disorder must be placed in its proper framework: the demonstrations which were held with the approval of the police unfolded in an accepted fashion in order to avoid the intervention of military detachments who were waiting it out at the edge of the Venice Giardini beside a small sit-in of young people who proclaimed themselves heroes of the avant-garde of a political revolution that was the hot order; the hot sun soon dispelled these neglected boys and girls who seemed hippies on a trip or students out on a spree; later they were seen sipping lemonade on San Marco square.

The Venice demonstrators revealed the discontent of rejected artists, some communist agitation, and some of the scales of student anarchy, but they also indicated, after so many years, a weariness with the Festival's format and especially the prizes which have become prey to commercial exploitation and sensational publicity. No doubt the format of the Festival can be changed, rejuvenated, its scope extended; those who are at odds with the format can, as has been done the last few years, simply refrain from taking part in it. But the Festival, even such as evidenced in 1968, still remains one of the most important international exhibitions, a centre of admirably diverse and impressively dynamic confrontations, where no modern art form seems to have been neglected or censored a priori.

A return to representation

The 24th Biennial Venice Festival lavishlly provides examples of a wide return to a representative style in painting and in sculpture, after the abstract style of the last 20 years, and this turning back can be explained by the fact that abstract art has evolved a new form of academic whose imperious dictates the artist cannot easily tolerate. In large measure, the mainspring of this return to a representative style is American pop art which, as is generally recognized was inspired by Dada, but which possesses its own characteristics including a subject in the tradition of modern reality accompanied by an attitude ranging from mildly allusive to vehemently protestive.

The representative style which exposes and relates facts already has, in the last seven or eight years attracted the critics' attention and offers legible works which narrate a tale in a single image or in a sequence of images (as is the case in medieval painting), which present events, which set a mood. This narrating representative style can take on the colours of political protest or social revolt, of erotic complicity, or philosophical considerations, but most of the time it is a subjective vision of the world that has been done the last few years, simply refrain from taking part in it. But the Festival, even such as evidenced in 1968, still remains one of the most important international exhibitions, a centre of admirably diverse and impressively dynamic confrontations, where no modern art form seems to have been neglected or censored a priori.
From narrative representation we proceed to an experimental representation which is more greatly interested in the manner of painting than in the subject, concerned less with content than that which concerns representation becomes a mere tool, a way of giving precise contours to the notions and dreams that fill the mind. The sculptor in the Mexican pavilion in a brilliant collection of more than 70 of Rufino Tamayo’s paintings that are dated 1953-1968 and reveal all the aspects and shadings of Tamayo’s art, nourished by a symbolism that is radical and almost transparent and opalescent. In the conjuration of water and fire, sun and moon, blood and wine, love and death, violence and tenderness, where is contrived the marriage of forest and desert, shrub and canata, dream world and daily life.

It would be difficult, now, to praise the great prize of Venice to Tamayo for the quality of his art, the significance of his work, and the importance of his presence in Venice in 1968. Other exponents of experimental representation include Frank Gallo of Chicago whose distinctive anatomical constructions are beginning to win acceptance; the Polish artist Tchorzewski whose captivating paintings bring to mind the best images of Roland Gigüère, and also the Cypriot Skorinos, the Roumanian Grigorescu, the Italian Ceroli whose profiles do not fail to evoke the Snow’s characters.

Another area of representation finds its inspiration in fashion, in the pressures of the market and gathers together those who exploit, often more with a remarkable talent, the paths which others have cleared for them: susceptible to influences, these artists continue to create a second art which critics must define by establishing the degrees of authenticity and originality, creation or copy. By way of example, I prefer the environment room of Red Grooms, a work full of fantasy and lively spirit, to the works of Arman; Grooms has inherited from pop appeal the new caricature and an integral esthetic nonchalance. His ‘environment’ entitled City of Chicago is the main attraction of the American pavilion packed with variations in the same style; Arman demolishes a piano, fits the pieces on a panel and entitles this ‘directed accident’ Chéri’s Waterfall the entire orchestra can be dealt with in this way, forgetting neither the Vitis de Paganini, nor music; accumulations of this sort will signify for many people only a bizarre taste for pretentious eccentricity.

To differentiate the Spaniard Canogar, stake their reputations on a semi-representative style that remains rather unconvincing, at least for the moment; and it is with regret that we see them leave perhaps prematurely the still impressive ranks of non-representational artists.

There are still many abstracts.

The big eye-opener of the English pavilion and abstract art is Bridget Riley not only do her large canvases possess the best technical and visual qualities of op art, but they have moreover, the charm and poetry which are so often lacking in abstract works, weighted down with meaningless by-products. Riley possesses the secret of a forceful impact and beauty that immediately staggers and delights the senses, whose entire subtile impression does not fade after the initial shock; indeed to the contrary, a work by Riley (who was born in London in 1931) is something which the visitor takes with himself without perceiving it, a work that is in a visual assault; without pseudo-metaphysical lucubrations to explain a right angle or a curve, without computer-like calculation, this artist constructs in an empirical fashion works of an admirable beauty and touching sensitivity; which certainly proves that cold abstract art indeed to the contrary, a work by Riley (who was born in London in 1931) is something which the visitor takes with himself without perceiving it, a work that is in a visual assault; without pseudo-metaphysical lucubrations to explain a right angle or a curve, without computer-like calculation, this artist constructs in an empirical fashion works of an admirable beauty and touching sensitivity; which certainly proves that cold abstract art...
the obsessive planning of industrial societies of today, the invading and misunderstood urbanisation of the countryside, and the incoherent and vital protest of youth. All these themes served as introduction to the exposition. Town planners, architects, graphic artists, and decorative artists had been called on to illustrate this area of environmental creation. Saul Bass and Herb Rosenthal for example, use an impression of intense and deep feeling for the great mass. Rather a paradox for a framework, but useless for the great mass. Rather a paradox for a

This section, generally conceived and achieved by representatives of all nationalities served to introduce the proposed themes. Fourteen nations had responded to the invitation. It is astonishing to note how greatly divergent, parallel, or linked can be the views suggested by a proposal by the Triennial. 

If one grasped in certain presentations of national pavilions the effort to justly condemn the degradation of the individual by the monotony of gesture, engendered by the repetition of the woefully utilitarian object, as opposed to the effect less depressing improvisation of heroic objects that people are forced to employ when they live or not, we would discover that the will to create an object or develop a well-circumscribed theme vital for the urban life of tomorrow was limited to a very few countries. Certain exhibition spaces were used instead as a display for the ideas of certain designers or even exceptional achievement, but these stayed beyond the theme. Others even used the exposition to further publicity aims. Such is the case with Mexico which, starting from the op art expression of the late 1960s, invites the viewers to reassess the position on the Olympic Games in Mexico: a great zebra-striped maze, obsessive, enlarged to the point of being gigantic, that from floor to ceiling flashed shapes and forms, the mainstay of an adept and aggressive graphic publicity. Another example is France, which exhibited ceramics, sculpture, tapestries, and sumptuous mural objects of a voluptuous richness, the exciting culmination of a programmatic tradition, but useless for the great mass. Rather a paradox for a framework, but useless for the great mass. Rather a paradox for a

The day when FEITO abandoned drawing, when he chose expresssion to the detriment of reflection, he ‘crossed the threshold’. He broke the chains, but he was leaning over the edge of a precipice. The fires of hell, the carnal burden of earth, the heady, whitish foam of the sea were waging furious battle. It is within the painter’s realm to conjure up these forces, to understand them, and to make them visible. At the same time, he was living the strangest paradox because he was choosing to abandon drawing to stem the effusion of his art, most resolutely waging the quest for his own inner truth. Indeed, on that day FEITO probed his own depths and rightly judged matter to be his mirror. There are two major reasons for this. A matter that is examined in a deep-x-rayed light, examined by the look or touch gives us a revelation into ourselves. Bachelard has clearly demonstrated this. We place our conscious desires in such and such a matter. To find them again is to know ourselves better. In another respect, a painting of this type depending no longer on representation, but upon impact — a terrifying one, if you think about this point, finally rediscovers the virtues proper to drawing; the artist expresses himself in the immediacy, in the outburst of emotion.

In short, at the same time that FEITO placed his painting on the level of confession, he revealed himself through colour. What is expected of a confession? It reveals the nature of a man, and consequently the quality of his friendships. Relations between the different ‘selves’ of which he is made up, and with the world. There is a reason for FEITO’s painting is essentially about and upon the passing from a representative painting to a painting of communication. This is an ancestral dream from which the artist is ever awakened by the image, an image that is merely a chosen thing, geometrical, explicit, and sensuous, the expression of the asking and answering of the world. Neither the expressed world, nor the man-author are present in their totality, their fundamental unity. An image expresses only a fragment of reality. What distinguishes a painting like one of FEITO’s (and ultimately ‘abstract’ painting as it is called) from a painting of the ‘figurative’ type, is that FEITO’s work constitutes a whole every time. And the so-called resemblance in an artist’s canvases is justified by the fact that in each one, everything is said. The only change may be in the perspective of this vision, the lighting, perhaps the creative conditions, or the temporary supremacy of some particular aspect of the artist’s temperament. This entity is so vast that it can be grasped in different ways, under different aspects, but the entity can never really be different. Moreover, the diversity in which certain artists take pride is a sign of frivolity; all is not said, there is a mere fishing out of details or fragments.

Why did our country, which we like to cite as belonging to the 21st century, exhibit in such an affected and static way at the Triennial whose dynamic, if not scandalous spirit is resolutely turned to the future? Hence one can feel some pity for the reproductions of Simon Fraser University or Peel subway station, and dream of replacing the horrible benches installed along Montreal sidewalks with those of moulded concrete by Pierre Rivard, and perhaps admire the new line which crosses the city with the bitterness of the fine points of an accomplished architecture. But all this very civilized polish would have been enhanced by acting as a framework for an impulsive research on a subject very vital to the future of a population which suffers a great deal from its image, and which finds ends meet in the domain of town-planning. There is some danger in working in a vacuum when the pulse of the entire country is to be measured, a pulse which seems to throb with a vigorous life-blood.
tive when he is least to furnish than to strip away or erase, or more precisely when he aims least to adorn them to adorn. Normally, painting by FEITO, because it is the "means of an inner cry" should trouble, disturb, and disconnect the man who encounters it. Here the subtlety is savage. In exciting exchange, prayer and blasphemy cross swords, and great silences are juxtaposed with earthquakes caught suddenly in the very measure by which eternity can provide a glimpse of the fleeting.

At the same time that painting stepped up to the easel, it reduced its field of vision, its spatial action; it enclosed the world, whereas in prehistoric, medieval and oriental cultures it unfolded. FEITO's vision of the world, a global understanding, in immutable dimensions, or more exactly in dimensions dictated by the imaginary. FEITO's conception of space in this regard is one of the richest in power of suggestion and of those which submits most easily to the personal conception of each viewer. FEITO's painting is really beyond dimension, beyond memory, in a completely new area because it does not seek to rediscover certain characteristics of landscape painting on the human scale (resilience of plant life, transparency of water) apt to place art in nature, and sometimes well beyond itself, and corrected by the Orient, and because it supposes on the contrary, a nature in a state of great change, which excludes the presence of man or his participation (we cannot stroll about in one of FEITO's paintings, which would no longer be burned).

No doubt there will be some reasons for wanting to relate this painting to certain esthetic (indeed moral) oriental concepts: the projection of a being to the bosom of reality, the temptation to suppress human scale (resilience of plant life, transparency of water) apt to oblate our calm, firm assurance. Yes, the gesture that imprints on the surface of the canvas this seething impetuosity, these flashes of black, red, and yellow sweeps the imagination away not to a nirvana, but to an immensity of world beyond a horizon towards hell.

This kind of painting is without a subject, thus without precise references, inaccessible to the ordinary, the haphazard, as awesome as the mast of a great vessel as it confronts and challenges the mind.

How does the artist proceed?

Here then is a painting which is at once completely, authentically, and desperately the totality of a man, and the man has so brutally detached himself from his work that it no longer seems to owe anything to him, that it appears to be an emanation of the world, beyond the dimensions of man. I see in this last paradox, an opening for the future of this painting which is undergoing at this very moment stupifying changes in structure, impact, and register: it is the equivalent if you will, of the change from adolescence to manhood, from such brutality to a calm, before becoming burdened with vain considerations. It is the cry of earth, the universal cry.

Moreover the harmony is so great, the canvas so well finished that it seems the painter has not intervened.

Here then is a painting which is at once completely, authentically, and desperately the totality of a man, and the man has so brutally detached himself from his work that it no longer seems to owe anything to him, that it appears to be an emanation of the world, beyond the dimensions of man. I see in this last paradox, an opening for the future of this painting which is undergoing at this very moment stupifying changes in structure, impact, and register: it is the equivalent if you will, of the change from adolescence to manhood, from such brutality to a calm, before becoming burdened with vain considerations. It is the cry of earth, the universal cry.

Moreover the harmony is so great, the canvas so well finished that it seems the painter has not intervened.

Today we dream of a painting which surpasses esthetic laws; that is anonymous, collective, impregnated with a universal conscience. And this dream strangely enough, generated the multiplication of words, and great silences are juxtaposed with earthquakes caught suddenly in the very measure by which eternity can provide a glimpse of the fleeting.

a painting by j. w. morrice
The "Sleigh" in the Musee de Lyon

BY RENÉ JULLIAN

Although J. W. Morrice accomplished the essential part of his work in Paris, he has not been widely represented in the French public collections, and the presence in the Musee des Beaux Arts de Lyon of one of his works is all the more remarkable. The "Sleigh," such is the title which may be given it — is an important work: it was acquired by the museum directly from the artist in 1906 for the price of 600 francs, on the occasion of the Salon of the National Fine Arts Society which was then located in Paris and where a delegation of the Lyon Museum Collection bought it.

The work is very engaging: a familiar Canadian winter scene, a horse-drawn sleigh advancing on a great snowy road in the foreground. The artist has worked at this subject and has obviously intended to indicate that perhaps there is a village close by, or in any case, the presence of man. The cart-like shape of the sleigh, the clothing of the driver suggest that this is a farmer on his way home. The work is executed with a fine perception of the atmosphere and a delicate feeling for the poetry of the moment.

Madeleine Vincent drawing up the catalogue of contemporary paintings in the Lyon Museum expertly analyzed the quality of this work, where the underlying impressionism, the art of mobility, is transformed into an art of immobility. The work is harmoniously composed, and the texture is glossy yet appears fleecy giving at once an impression of lightness and density.

Madeleine Vincent put forth the hypothesis that this painting, because of its Canadian subject, likely belongs to the period before 1890, since it was about that time that Morrice, then 23 years old, decided to devote himself entirely to painting and left for Europe. Though the painting is not dated, there are reasons to believe that it was painted more recently as Morrice, between 1900 and 1905 during the same period as the Winter Scene in Quebec (Toronto Art Gallery), and The Entrance to a Village in Quebec (collection Mrs. Thomas C. Darling, Montreal) where the sleigh is traced in much the same manner and other elements of the picture are similar.

When Morrice painted The Sleigh during a winter stay in Canada, he had been established for a long time in Paris, a scene of intense and diverse artistic activity: impressionism was at full bloom, and the "Nabis" were attracting attention, as were another group of younger artists, the "Fauvists."

Morrice was influenced by both older painters, most notably Whistler, and younger painters such as Matisse, but at the time of The Sleigh he has not yet begun to intensify his colour and is still closer to Whistler than to Matisse. The influence of "nabism" probably came precisely, when it aims less to adorn then to affront. Normally, a work that imprints itself is naked and its roots are so deep that it even seems that man has

...
souvenir of 20 nations brings to light the intense vitality of a
collec ture that corresponds to the post-metaphysical time in which
we live", according to Edward F. Fry associated curator of the mu-
seum, who spent two years visiting 30 countries to assemble his
exhibition. After Toronto and Ottawa, Montreal's Musée des Beaux-
Arts received the 100 works executed by 80 artists from 20 countries,
illustrating the great period of activity of the 1960's.
The exhibition was chronologically divided and allowed one to
trace the evolution of sculpture and situate in time the works exhi-
bited. It was presented by the museum director, Thomas M. Messer,
and the Canadian tour was organized in conjunction with the Na-
tional Gallery of Canada, the Ontario Art Gallery and the Beaux-
Arts Museum in Montreal. A catalogue was published; besides the
reproductions, it contains an important bibliography.

The director of the Ontario Art Gallery, Mr. W. J. Withrow in his
preface to the exhibition of Henry Moore: The Last Ten Years
specified that this comparatively modest exhibition renders homage
to one of the most influential living sculptors in Great Britain.
The exhibition has toured Canada almost a year with extended visits in
Toronto, Ottawa, Charlottetown, and St. Johns, among other cities.
Mr. Withrow emphasizes that Canadian collectors are keenly inter-
ested in Moore and that in Toronto alone there are about fifty master
works in collections.

Sm labelled was with us during the summer months at the Museum of
Contemporary Art, and during early autumn at the Museum of
Q de quebec — he is a robust painter, simple and direct.

This retrospective of his work, comprising 85 paintings, one tapis-
try, seven engravings, and two copper works, was organized in the
framework of cultural exchanges with France — with the collabora-
tion of the artist and the Knoedler Gallery of New York, and thanks
to the generosity of foreign museums and collectors. A catalogue was
prepared for the retrospect. The biographical notes take into account
all exhibitions since 1947. The Museum of Contemporary Art pur-
chased a 1964 canvas, 236 x 300.

The exhibition Graphics '68, presented in July and August at the
Canada Design Centre at Place Bonaventure, under the auspices of the
National Council of industrial esthetics and the Canadian Ministry of
Industry, was an homage to the best newspaper and advertising
layouts of the past decade. The exhibition, prepared by the Graphic
Club of Montreal and the Art Directors' Club of Toronto, saw 4,350
works submitted, of which 262 were retained for purposes of exhi-
nition. Twelve were given gold medals.

Art exhibitions succeeded one another at the Jeunesse Musicales
Centre in Orford during the summer — the open air sculpture display,
the tapestries of Mariette Rousseau-Vermette, the bronze work of
Suzor-Cote, Mario Merola and Louis Jaque. These exhibitions pro-
vide new inspiration and encouragement to young artists.

Arts Magazine — Summer 1968 — concerning an exhibition of
Louis Jaque held at the Spectrum Gallery in New York in June 68,
the following indignant R. S. commented: "one of the most impor-
tant new discoveries". It is particularly remarkable for the unorthodox use of the breaking down of the solar spectrum. Usually when a ray crosses a prism we obtain as a result a scale of colours ranging from red to violet.

The Spectrum series of Louis Jaque exploits a field of light which
goes from blue to chestnut — from red to green — from orange to
gagenta.

These colours become generators of form — troubling forms and
infinite spaces reminiscent of columns, of mazes, of labyrinths and
confusion of elements which go nowhere and are yet omnipresent.

This Canadian artist has made an exceptional contribution to esthetics and techniques that should not be ignored.

In July Louis Jaque and Mario Merola exhibited in the Rounda of
the Auditorium of the Jeunesse Musicales Centre of Arts and Music,
Orford. From August 2nd to September 1st, Louis Jaque exhibited at
the new gallery "L'Apogee", Saint-Sauveur-des-Monts.

jacoby auction

A small auction held at Jacoby's in August featured a varied collec-
tion of Canadian paintings which were sold at satisfactory prices.
The highest price, $450, was paid for a landscape drawing by Suzor-Cote.
A landscape in oils by Goodridge Roberts brought $275 and a pastel
Petite Fille, by Berthe des Clayes, went for $250. Other artists in the
Canadian collection were Ralph W. Burton, Paul Caron, Stanley
Cagovrage, Georges Delfosse, Clarence Gagnon, Henri Hebert, Rita
Mount, Graham Norwell and Sherriff Scott.

pro musica

BY CLAUDE GINGRAS

The Pro Musica Society was founded 20 years ago by Madame
Constant Gendreau of Montreal who remains its director. The
Society's basic aim is to make the entire range of chamber music
accessible to the public at large. There was a very real need to allow
more people to share in this "quintessence of music" in a city of over
one million people, where such concerts were irregularly held by some
major artists and held irregularly. The summer concerts of the Montreal Festi-
vals, the afternoon concerts of the Ladies' Morning Musical Club, or
the amateur concerts of certain local groups.

Madame Gendreau sought to present international artists, includ-
ing Canadian artists of this calibre (such as the then virtually un-
known Glenn Gould), in concerts held at a time and place favouring
more people. From the ballroom of the Ritz Carlton the concerts have,
in the last two years, moved to Salle Port Royal at Place des
Arts. Since 1960 the public has swelled: now Sunday concerts are also
held on Saturday for students who had not previously had much
opportunity to hear chamber music. These concerts have moved from
La Comédie Canadienne to Salle Massonneuve in Place des Arts.

Besides regular concerts, Pro Musica has presented integrated pro-
grammes, next season it hopes to present violin and piano sonatas
with Fracescatti and Canadeus, old friends of Pro Musica.

The public has warmly welcomed Pro Musica. Its first season saw 75
subscribers (the Ritz seated 800), and for many seasons there were
four or five hundred names on the waiting list. Pro Musica has
formed a public seriously appreciative of chamber music, the "rules"
programmed in the programme have accustomed people to behave
in a most well-disciplined manner during concerts.

Madame Gendreau is a determined, energetic lady whose projects
succeed. Pro Musica is one of the most important musical societies in
Montreal. Its success has spawned numerous imitators in other cities.
The list of works presented by Pro Musica is impressive: in all 700 of
the most important woks of chamber music. In principle every pro-
gramme includes a contemporary work to maintain the important
sense of discovery". All the great artists from Fischer-Dieskau, who
like several artists made his American debut here, to the Stuttgart
Chamber Orchestra and the Amadeus and Julliard Quartets have per-
formed for Pro Musica.

The Pro Musica Society has become vital to the life of music in
Montreal, and in Canada.

national film board book

BY JACQUES DE ROUSSAN

Ces visages Qui Sont Un Pays, published by the National Film
Board of Canada, is an imposing album of photographs. The book,
published this year in Ottawa, is a 240-page work which Rina Lasnier
has divided into some three dozen chapters. The object of the book
seems to have been to capture significant moments in Canada in
pictures and some 80 photographers took part in the experiment.

primitive art in artists' workshops

BY GUY ROBERT

In 1967 the Musée de l'Homme in Paris, due to the efforts of the
Friends of the Museum Society presented another outstanding exhi-

bition— Primitive Art in the Artists' Workshop. Ably directed by
Marcel Evrard, commissioner of the exhibit, and presided over by
Mme Aline de Rothchild, the exhibition offered 158 works from the
personal collection of 64 artists who included Picasso, Braque,
Matisse, Ernst and Soulages.

"Does the owner of an African mask or Mexican idol ever cease to
wonder if the chosen companion of his daily life continues to enjoy a
secret life?" is the question raised by M. Jacques Millot director of
the Musée de l'Homme. French thinker Arsiel Picon sees the primitive
work as a levain, a seed, a food, a "condensed life" for the con-
temporary artist. Jean Leude in his preface emphasizes the role of
primitive art as a stimulus, a provocation, an invitation to imaginings
of other forms or the great riddles of the ancient worlds and the morphoses.
Guauuin said it well: "Since this work opens to you like the portico
of the secret life?" is the question raised by M.Jacques Millot director of
the Musée de l'Homme. French thinker Arsiel Picon sees the primitive
work as a levain, a seed, a food, a "condensed life" for the con-
temporary artist. Jean Leude in his preface emphasizes the role of
primitive art as a stimulus, a provocation, an invitation to imaginings
of other forms or the great riddles of the ancient worlds and the morphoses.
Guauuin said it well: "Since this work opens to you like the portico
of the