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a lively debate in bordeaux

BY ANDREE PARADIS

The topic of these animated discussions was "Art and Television", the theme of this year's annual assembly of the International Society of Art Critics which met in Bordeaux from September 5th to 15th. (1) Four addresses were delivered by representatives of France, the Netherlands, Sweden, and Yugoslavia, that stated the motivating principles or related the decisive experiments of these countries. Some rather unconvincing films were also shown. Fortunately the debate that ensued established the need for art critics to enter a truly active phase, that is to say, to participate by becoming the advisors to the leading art programmes or else to animate by assuming the direction of the exhibitions which all this has brought into public mind. But if the art-television marriage has been a rather strained one in most countries, it can however be noted that many attempts are being made so that art televising can become a reality and so that it can fulfill the role in which it has been cast in public mind. In a general way, pre-existent technical problems remain unresolved; moreover, art televising must be assured a position that is at least equivalent to that granted the televising of music, theatre, and films, and it must be given absolute freedom.

At the present time the exclusive nature of the art shown on television in ever decreasing amounts is being censured. Repeatedly it is being emphasized that this art is meaningless for most of the viewers, that it leaves the masses indifferent, and that it arouses suspicion beyond the circle of initiates. It is mistreating the problems to blame the subject matter, to make it the scapegoat for all the inadequacies, when in truth the culprit is the unimaginative methods of presentation.

In this area, Sweden has followed an interesting course. Kristian Romare reports that his country has established coordination between certain television programmes and the distribution of reproductions of the works of art. Profiting by a state subsidy, a television art critic and a graphic arts editor undertook the venture. Known by the name of Multiart, it convened about sixty Swedish artists chosen by a jury that invited them to create objects, prints, and paintings in sets of from 50 to 100 copies.

The idea of the sets was first of all to multiply the exhibitions which were opened simultaneously in about 100 Swedish cities, from northern Lapland to southern Scandinavia. The televised opening was followed by two weeks of exhibitions during which programmes relating to the exhibitions were presented on radio and television.

The programmes especially sought to change certain outmoded ideas, to make the meeting with art and the artist less solemn. Their goal was to be interested by public by seeking its participation in contexts and as a studio audience to the programmes. If we add that this multiplication of media immediately aroused a great deal of attention in the press and in periodicals, the impact of the experiment can be easily evaluated.

Besides, later on the project was the object of sociological studies which allowed the character of the public to be analyzed. It became apparent that Multiart increased the interest of the public, but the social composition of this public remained about the same. The process of democratization requires more thought and patience than can be supposed in the beginning stages. Consequently, in 1969, the exhibition will no longer be presented in museums but in 3,000 Swedish schools at the same time. It is hoped that this method will integrate the exhibition into modern school instruction with the help of audio-visual methods.

Yugoslavia shares Sweden's ideas on the relations between art and television and considers that the problem must be studied from the point of view of the function of art, of communication, and of medium. Does current art surpass its pure phenomenological level, that is to say its proper nature? Are we conscious of the new environment which the electronic age is creating? In spite of the laborious (no doubt attributable to difficulties of translation) account of the Yugoslav representative, Marko Mestrovic', it remains that this thinking favours the theories of Marshall McLuhan whose audacious comprehension of the medium in the unlimited understanding of the direct and indirect implications on human behaviour it accepts. But the assembly did not convene a very ardent group of "Mc Luhanists", . . . the rather skeptical attitude especially sought clear ideas.

France and the Netherlands were especially interested in methodology concerning art and television. Dutch radio-television according to the report of H. J. Jaffe presents two kinds of programmes devoted to the other. Destined for different publics, they are each planned in an appropriate spirit. One is a series of televised conferences which propose to familiarize the general public with established values; the series aims at acquainting the still uninstructed masses with the language of the world of the arts.

The other series under the title of "national heritage" especially tries to concentrate the attention of a more restricted but sufficiently large public on the treasures of painting, sculpture, graphic arts, and applied arts which exist in great numbers in the state museums and in public collections dependent on municipalities and institutions throughout the entire country. The first series concerns the understanding of works of art. M. J. Pier, Janus and director of the programme believes that in a world flooded, and to a certain extent actualized by pictures, one must return to origins. Thus he approaches the works of art, as directly as possible, especially the works known by the public at large, only as objects and not at all in their nature as a work of art! He is especially attempting to know the various techniques, the and analogues, that it should be created anew each time by the viewer and that it can be as easy to decipher the contents of a painting, as to read an adventure novel. The great pitfall to be avoided in such programmes is impresive historicism. This can be defined as the attempt to develop the historical background of the works and their present significance, with the importance they have for today's viewer without impoverishing their initial message.

The second series of programmes pursues a different goal — it is a programme of information which proposes to increase knowledge of the works kept in public museums. Several commentators and experts participate in it. This series aims at the strictest objectivity. The programme consists of the reproduction of works sent to subscribers on request. This joint action has encouraged visits to museums; it is a first step towards a new kind of education.

The speech by Madeleine Hours won universal approval because of its positive nature. Head of the laboratory of the French Museums, Madeleine Hours puts science at the service of art, her duties lead her to regularly make an evaluation of what the nation is thinking. To reach French television viewers, who are her audience, she uses the two great methods of history and poetic perception. But the programme is to concentrate on the printed work of the producer so that the problems of the producer seem of a practical nature to her: the necessity to adjust to the programme and schedule that are given to him. The requirements of a school programme differ from those of a late evening show that can allow itself avant-garde attempts — a faster rhythm and a preference for unusual pictures. Moreover, programmes meant for general broadcasting impose certain efforts of popularization which in no case, however, imply easy solutions. The rhythm of the image in this case must be slow. The commentary profits by being simple and should refer to historical or technical ideas not accessible to the general public, rather than aesthetic commentaries.

The problem of the assimilation of the image by the public should concern art criticism which is responsible not only for the choice of images shown on the screen, but also the interpretation of the television viewer with the present art situation — in the form of a discreet invitation to dialogue.

Moreover, the matter of safety must be taken into account to assure the protection of cultural treasures, and technical solutions to problems arising from the moving of objects, their handling at different stages, their degree of lighting of temperature and hygienical variations must be found.

The Bordeaux conference marked only the beginning of discussions that must be resumed locally, keeping in mind a future plenary meeting of the A.I.C.A. The stake is considerable since it is a question of the relations of art and communications, as well as of the influence the televised image on our means of perception. Art cannot stand aside in such a decisive debate.

Translation by Yvonne Kirbyson

... and hippie trimmings for christmas

BY CLAUDE-lyse GAGNON

Christmas was red and green at first glance. With something gilt-edged, a tuft, and a fringe. Now it has become orange, mauve, blue, yellow, a rainbow of colours reaching even the smallest detail. Amidst the reflections, the eye discovers the colours. Just as a necklace makes a man's neck look
A little farther on, at a turn in the hallway, in the dining-room crowded with students and professors, an immense mural is enthroned above their heads. It unfolds in vertical sequences subdivided into squares and rectangles, with a pattern repeated in each of them; four plates (or four plates, if one considers the location) that are white on an ochre background, and this design hovers exactly above the heads of the diners.

This time the attraction is strong, almost without shades of suggestion. The artist, who has been in mind the immense space that this mural will occupy, is the imperative, the imposition of a lengthy worker construction, and that unpleasing of an anecdote. His language is clear, his movement sustained, and slow, without distractions. To achieve this "plasticism", this geometrisation, he had the panels done in laminated plastic (1) glass and the idea was to place the end of a work from one side to the other by a line of felt (that is about as thick as the stroke of a drawing pen full of ink) to allow for dilution. He separated each band by a groove in galvanised aluminium (in excretion). The colours vary, and that is done in a desired and clearly expressed manner. The forms hold together in the simplicity of the elementary geometrics (circle, square, band, triangle) in order to attract the observer's glance. Another example of understanding the dictates of function.

In my opinion this work is unique. It is very seldom that an artist is asked to do all the work that are to be integrated into a project of this scale. It is an attitude that opposes the concept of the collection. It is an attitude that opposes the concept of the collection (as does that of the single work in which the entire available budget has been invested) to a sounder view — a unified plastic ensemble that allows an architecture to be accentuated by a harmonious grouping conceived by the sensitivity of the same artist, along its walls, its passageways, its areas. In this way we can begin to speak of a veritable integration: juxtaposition of art and architecture, or segregation of certain areas with respect to others that are well-developed. It is an attitude which has permitted architecture to consult the artist on details of the entire building, for example, in which signs appear in the interior outside the same signs that are to be found in the building.

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creating at the same time a totally new kind of work. A cylindrical support holds up two arms, all in stainless steel; a plate of frosted glass an inch thick, vertically pierced with twelve holes, that contain and interlock twelve grooved tubes, supporting from a fair distance six plates of grey transparent glass a half-inch thick. Light reflects in this new device that results in extraordinary care, for example, the manufacture of a special screw-driver with a plastic tip that would not ruin the grooves of the screw heads, which were also important in the ensemble. In this sculpture the two converging lines, that would belong to the vocation of the whole of the works can be discerned, as can the mechanical character and the finely-carved materials which seem to indicate a new direction for the art of Jacques de Tonnancour.

The ensemble describes for the Social Science and Law faculties was prepared by the architects Beauvais and Lusignan, in collaboration with the University architectural consulting committee. The setting of the mural in the diningroom was done by the Biler Co., Inc., the art consulting by Scand. Furniture, Inc., the design by André de Tonnancour, the artist's brother. The artistic work took about one year to be completed. The photographs are by Hugh Franklin.

Translation by Yvonne Kirbyson

jacob jordeans

BY LUCILE OUIMET

The Canadian National Gallery is currently organizing a major exhibition of the work of Jacob Jordean. This exhibition which will open in Ottawa on November 29th, 1968 is under the direction of the English sculptor, Michel de la Juffe, who, for this occasion, edited a well-documented and illustrated catalogue which will be issued in both French and English editions. Almost 300 of the artist's paintings, tapestries, drawings, and prints have been gathered directly from the great collections of Europe and America. This will be the first exhibition of Jordean's work in a North American museum, and the most important exhibition of Jordeans ever held anywhere.

Jacob Jordean who was born in Anvers in 1593 was the son of a woolen-blanket merchant. He did not receive the education which the great artists of his time such as Rubens and Van Dyke secured. When he was 23, he married Catherine Van Noert, the lovely daughter of his atelier master; she bore him three children. His family life was happy, laborious, and gay; good cheer and songs were no small part of his home. His early marriage prevented him from following the example of the great masters of his time and taking a trip to Italy. Instead of travelling, he studied the paintings of the Italian masters who were in Flanders. In 1646 Jordean, troubled by religious problems, ended up by abjuring Catholicism and turning to Protestantism as his wife had done. He died in 1678 at the age of 85 and was buried in the Protestant cemetery in Putte, Holland. The recognition he won towards the end of his time, as he has already said in the introduction, either contrasting with the rest of the painting when they were static, or not be an isolated or unusual occurrence of daily life.

The twofold motivation of his pictorial research has lead him to produce works that are typically American. When he symbolizes reality after a lengthy reflection, he proceeds from an approach that is characteristic of contemporary art (naturally this is not a pure pictorial vision, as with Mondrian, but when he tries to integrate into these images elements which make them so, he is then nearing the pop type of painting characteristic of American art.

Besides, it is natural that this parallel be drawn. From 1955 to 1960 he lived in the United States and was a student at New York University and the New York School of Design. He decided to stay in the American metropolis after reading an article about art in the United States in "Time" magazine: the works of Robert Motherwell that had been reproduced there had greatly impressed and excited him.

In his exhibition at the Arték Gallery in the beginning of 1959 he displayed some of his New York work. His canvasses had something in common with the art of Sam Francis in these backgrounds where Jordean participated in the canvass. At this time, the "New York School" was getting a deal of attention, especially in view of its method of applying paint to the canvass. But the critics, regretting the school's "effects", nevertheless sensed its value and realized that this area could be explored by a painter.

Gagnon specified it in the exhibitions he held in 1960 and 1961 at Denyse Delru's. Then he was trying to represent reality. And it can even be said that he was figurative: a painting like "Valley" is a traditional landscape, for in the canvass a house, trees, and the horizon line can be distinguished in the top part of the picture. All of these paintings were landscaped as understood in the general sense this time.

Nature was violently depicted, made forceful by bands of colour (either contrasting with the rest of the painting when they were static, or animating it with a structure suitable to creating movement, as in "Waterfield", where they are in the shape of chevrons.) And in several of the canvasses of this collection are black amorphous shapes that are the focal points of the picture, like the picture of the young couple was transformed because of it.

Even his symbolism can use consecrated formulas. "Shooting Gallery" hand reproduces symbols of writing, with an "s" and a "2". These are reminiscent of collages. As early as 1960, "Landscape Collage" included written letters and texts. He often called on the techniques of collage: in beginning his first works he based his paintings on squares of pure colour, and made a collage and a composition.
based on a reproduction of the tomb that Michael Angelo made for the Medici family.

A new appreciation of his use of collage and ready-made objects was on the occasion of the exhibition at the Galerie XII of the Musée des Beaux-Arts in 1962. Then he displayed composition-sculptures in which were heaped up preserve jars, buttons, cokes, pages of advertising, photo negatives, advertisements, mirrors, etc. in a sort of “window-picture” that contained the idea of the discovered object which had been spread by the attempts in this area of Braque and Duchamp.

However the intention was transformed; it was no longer a question of creating a “window-picture” of cherubim and devil objects, or even of creating an illusion of return to an everyday world. By the use he made of window boxes (they could be called little drugstores with windows) Gagnon wanted to indicate his attachment to the everyday objects in which he found even beauty. By placing these derisory hind window panes he wanted to force the viewer to “admire” the current productions of the contemporary world, in the same way that the viewer admires “treasures” of past cultures, as when he visits the Egyptian or Chinese department of any museum.

His approach was different for the radio set he exhibited, of which only the interior was visible. From a distance the viewer had the illusion of some kind of sculpture, an illusion that was accentuated by the reflections caused by a layer of gold paint. When he approached it, he discovered the visible superficiality. However the surprise was not complete: for an internal recording system gave forth at intervals with music belting any good set. Thus he wanted to force the viewer to think about the objects which are a part of his life and show him how reality is worth being examined. It is in this way that Gagnon’s creative approach was not inspired by plastic knowledge but by a deep study of the actual environment.

This research took another form in the works he exhibited in 1964 at the Galerie Camille Hébert. They were strongly of the “tachiste” abstract style and more than ever allowed a great role to gesture. Moreover the coloring was lively and the famous “Gagnon green” was a dominant for the most part dominated the canvases.

A radical change might be indicated here, but it is sufficient to hear Gagnon speak of “precipice” indicating the thinner band of colours which steal into and completely dissect the green mass as in “The Gap”. The structure of the picture can still perhaps evoke a landscape, but always with a high horizon line where nature has become a secondary matter as hard as stone.

However his paintings were more than ever based on the need to cling to a corner of the canvas”, as Jean Catheolin had already mentioned to him as far back as 1960. From this corner rose in a pyramid alternating light and dark colored bands.

There also appeared the main principle of composition which is found again in his most recent canvases: the band of colour, often black, which surrounds the inner form and encloses the picture. However, as early as 1930, Jacques Folch (“Vie des Arts”, printemps 1959) mentioned this “window-picture” in speaking of “Nude in a Haunted Bed”.

Charles Gagnon easily explains this idea of closing the canvass by a band which is usually never put on more than three sides: “I have always been intrigued by this closed window. It allows us to look inside the world and at the same time invite us to plunge into it. This is like the call of the precipice: the final but exciting moment of the fall whose sensation no one can explain or make us feel.”

Besides, the evocation of vertigo is really present in the canvasses of 1967 or 1968 which he displayed either at the Musée d’Art contemporain, or at the Biennial, or at “Canada 101”. The viewer does not feel a movement that could be made on the surface of the painting, but it is the viewer himself who moves by seeing beneath the almost white surface that is shown him.

Gagnon has always been faithful to his solitude to depict reality. But there has been a change; at the present time, he no longer aims at a mere transfer. His art is related to the very movement which creates life and what the canvas offers is an experience that is similar, but condensed, of a possible reflection on the world.

The viewer is invited not only to look at the painter’s thought; he is not asked to participate, but to find for himself his own interpretation of the picture. No universal way has been previously laid out for him to follow, for the canvas, like the world, leaves the individual with the freedom that he naturally has. But different from daily life, he here encounters a privileged world, where he enters into direct contact with movement: it is then possible for him to take the same approach.

But the high point of this new approach is that the canvas no longer holds to the man. It is the man himself who is finally searched, and the painting is a means of accomplishing the search. And so we can speak of a contemplative attitude. All of Gagnon’s painting follows this direction. The beginning of awareness occurs when the painter applies the first touches of colour. His medium, oil, has been chosen for the very reason that it allows the painter to either close the canvas, or to execute a painting, executing a painting is “living with it” for two or three weeks. This does not include the time when the picture was being planned by drawings, collages, or by the final study.

Thus he wanted to force the viewer to the object which is to be made is sufficient to explain why, of the other mediums which he recently approached, he greatly enjoyed films, but found he had little taste for silk-screening.

Each silk-screen print, taken on its own, is especially meritorious for its plastic qualities obtained by dabs of colour applied equally all over the surface. But Gagnon will no longer work in this medium: “It is too cold”. The relationship with the viewer is established only by plastic qualities “This is fine, but something is missing”, says Gagnon. However, his silk-screens are dependent on a universe that is different from the one we find in his paintings.

There is a strong temptation to locate and integrate within the history of art this component of the universal and sensual dialogue which the viewer establishes with the work.

Gagnon himself will say of his painting that it is “surrealistic”. But of the Surrealist painters he cares only for Magritte. This affirma-
tion, if it is not paradoxical, is not surrealistic in the meaning of “awareness of another’s truth”. This conception is very near the ones held by Action Painting or Automatism, but clearly different from the one which explained the art of Tanguy or Dali, where the painting is the expression of a thought or an image that is antecedent to it.

In Gagnon’s work the painting could be the celebration of a given moment (as the 1964 canvasses entitled “The Third Day”, and August 6 p.m. I testify.) But this moment embodied and captured will give the painter and the viewer the occasion to grasp new realities, to see new interpretations. His last works especially justify this assertion. In a categorical sense, they seem related to the Mondrian “plasticism”. Yet they differ in several respects from this style of painting.

The relationship between the substance and the form of the picture, created by the black band that surrounds the canvas, recalls this same double association that is characteristic of Molinari’s canvasses: but in their choice of colours the two artists stand completely free. Essentially Gagnon proceeds from a choice of black and white, whereas Molinari first experiments with the possibilities of colours.

This maximum reduction of the possibilities of the scale of colours draws him closer to Gaucher, with his last canvasses, monochromatic, and whose backgrounds are identical to the figures, the thin white bands that come in these are, in this, the painter’s production: the viewer looks into a space that is situated before the canvas. As for Gagnon, on the other hand, space is inside, and behind the canvass. This painting could thus appear traditional. But above all it is a symbolization of the world that lets us plunge into reality and live in it.

Translation by Yvonne Kirbyson
A truly exceptional exhibition, "Painting in France," was held at the Musée d'art contemporain from September 14th to October 20th, 1968. It was ambitious in the monumental proportions of most of the works presented, and in the exceptional quality of the latter, and in the aim towards which the exhibition aspirations; to represent painting that was done in France from 1900 to 1967.

The International Exhibitions Foundation of Washington which sponsored the exhibition and directed the tour it made of the main museums in the United States, entrusted a most difficult mission to France, to New York and Quebec. The organizers knew that public and private collections in the United States contain most of the master-works of 20th century French art, and that the opportunity on the other hand to show the plastic discoveries which forerunners on the other hand, of most of the aesthetic trends which to "remain with individualities", achieved a brilliant demonstration in a vivid red uniform that stands out against a bluish background, forcefully expresses the intense emotion of a low-born child, forced to work, but the front view of the subject which fills the entire canvas brings a majesty that glows in the conditions of forced to serve other human beings. The "Double Portrait with Wine glass" painted in 1917 by Marc Chagall must be mentioned. This painting which was done when he returned to Russia, on the occasion of a wedding anniversary is a portrait of the artist and his wife, Bella. It is the most masterful example of the Chagall fantasy and dream. It contains all of the particular components of the artist's expression: fantasy, humour, light, unreality, and popular imagery. In the third section of the exhibition, the "Theatre Curtain for a Parade" by Picasso, the "Panneau de l'entrée du Hall des Réseaux" by Robert Delaunay, the "Composition with Two Parrots" by Mar

BY HENRI BARRAS

painting in france

would have liked to see other representatives of the surrealist movement appear, and if abstract expressionism formed, properly speaking the major part of the exhibition perhaps also to the detriment of the geometric abstract and pop movements, the entire exhibition admirably testified to "the artistic permanence and vitality of France".

The 150 works on display should all receive individual comments, but because among them there is so special a number here, I will mention as a part of the exhibition there were works that all came from the permanent collection of the Musée National d'art moderne de Paris, these key works whose reproductions at least, are familiar to everyone, while others are here for the first time and for the first time ever. This is the case of the work of Samuel Beckett, and an example of the fourth. But there were also a few like "The Montagny Garden" painted by Maurice Utrillo near 1900 which I think is one of the master-works of the artist. A painter of the streets of Montmarte, of great white compositions, these works too often resemble pretty postcards. But in this painting, the nervous and gloomy touch of the half-shrilled trees, the treatment of the great façade by strokes that are quick, but painted by a full brush set in motion by the dark openings, the side without any relief other than that given by the light of a bright white recalls the glorious hours of impressionism and already indicates the colourful style of the haunted compositions of the end of his life. "The Dancer" painted by Van Dongen around 1907, stands proud, arrogant, mocking, valiant, "The Groom" by Soutine, with its deformed face and hands, forcefully expresses the intense emotion of a low-born child, forced to work, but the front view of the subject which fills the entire canvas brings a majesty that glows in the conditions of forced to serve other human beings. The "Double Portrait with Wine glass" painted in 1917 by Marc Chagall must be mentioned. This painting which was done when he returned to Russia, on the occasion of a wedding anniversary is a portrait of the artist and his wife, Bella. It is the most masterful example of the Chagall fantasy and dream. It contains all of the particular components of the artist's expression: fantasy, humour, light, unreality, and popular imagery. In the third section of the exhibition, the "Theatre Curtain for a Parade" by Picasso, the "Panneau de l'entrée du Hall des Réseaux" by Robert Delaunay, the "Composition with Two Parrots" by Fernand Léger must also be noted. These monumental important works can be described in terms of quality alone, but the choice was made in terms of illustrating a movement or a school. I am thinking of Jean Arp in particular, who could have been favourably represented by a surrealist or better yet, a dadaist work. Moreover, I would have wished that beside Tanguy, Ernst, Miró, Masson, Brauner, Léger, Matta, Picabia, there might have been added the works of Dalí, Magritte, Chirico, Duchamp, Man Ray. In this way surrealism which, in my opinion, is one of the great events of the history of painting in France would have held the position in the heart of the exhibition, that it deserved. Perhaps this seems to contradict the attitude of the organizers which I praised in the beginning of this article. But it is further stating the problem of setting up any exhibition which is dependent on a number of factors totally foreign to the guiding principles, such as the availability of the works, their fragility or their state of preservation, to name only a few, and not the least; negligible ones. It must be pointed out that the Musée National d'art moderne and the Musée National d'art contemporain could count on the intimate collaboration of most of the artists who offered works painted especially for the occasion with the result that the individual artists, dispersed in a large public, and the specialists have been studying their manner of expression for some time, the exhibition appeared to contain paintings that had never been seen.

Besides, it was elastic to visit because no effort to make the exhibition the vehicle of some manifesto or didactic presided at its preparation, and because each of the works contained such an emotional and awe-inspiring impact, that the attentive viewer went from painting to painting with the same delight that a child can feel in looking at a fireworks display. Because, even if in my opinion, I
Le boulevard actuel nous absorbe à un point tel qu'il est devenu difficile, sinon impossible, à un grand nombre d'entre nous de comprendre que l'artiste contemporain, critique de l'art, et les observateurs de ce qui se passe dans les chambres de tableaux, de nous maintenir à la page dans tous les aspects des arts plastiques, les reflets, les sons, la lumière, éléments qui appartiennent à l'art contemporain et qui sont autant de vibrations et de dynamiques qui nourrissent et intensifient l'expression artistique.

L'agitation de l'art moderne demande une présence exagérée et souvent bousculée, de sorte que l'on finit par ne plus voir de la réalité qu'une réplique froide et froidement détendue de la nature humaine, de sorte qu'il devient difficile de prendre un certain recul permettant de jeter un coup d'œil sur la réalité. Cependant, quand on prend le temps de le faire, il nous arrive parfois de nous couper de l'optimisme insensible, d'apprécier dans une mise au point plus claire de la réalité le travail de quelques très bons peintres qui se tiennent à l'extérieur du courant actuel. La vision romantique à la fois lyrique et détendue de Bobak, peintre lyrique à tous les moments, de la beauté de la nature, de l'intégrité sur le plan de l'art est indiscutable. En face des peintures de Bobak, on ne connaît pas son métier, qui traduit visuellement notre société d'une manière tout le long de sa carrière.

Bobak, peintre épris de la nature, qui estime que le calme de Fredericton est propice à son travail parce que là seulement il peut travailler dans le calme et sans crainte d'être interrompu, est un artiste de lutte, d'une utilisation particulière des couleurs et d'un coup de pinceau à la fois puissant et doux. En somme, ses personnages sont devenus difficiles, sinon impossibles, à un grand nombre d'entre nous de comprendre.

En fait, il n'est pas nécessaire d'avoir appris à lire l'œuvre de Bobak pour en apprécier les plus grands mérites. On sait qu'il a été et qu'il est peut-être le moindre des artistes contemporains, mais sans doute le plus profondément attaché à nos vies et à nos peines. Il est vrai qu'il n'a pas d'expression, mais il en a une conception très juste de cette société dans son oeuvre. En effet, ses peintures sont toujours positives. La forte expression d'émotion qui existe dans l'oeuvre de Bobak, est faite d'une perception aiguë du réel et de l'analyse — même qu'il en observe les personnages (hommes ou femmes) avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité.

Bobak est un des peintres favoris de Bobak, de même, il a été à même de le constater à Londres récemment, le rappel de l'anathème dont fut frappé Kokoschka. Cette expression, cette passion, cette intelligence, sont autant de qualités de vibration et de dynamiques qui nourrissent et intensifient l'expression artistique.

Les peintures de Bobak, pour vivre dans une large part du monde existentiel, sont une expression de l'artiste et de sa façon de voir les problèmes. Il pense que sa manière de penser, sa manière de voir le monde, est faite d'une perception aiguë du réel et de l'analyse — même qu'il en observe les personnages (hommes ou femmes) avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite d'une conscience de l'homme qu'il est ou de celui qu'il voudrait être. Il se voit avec une certaine distance et d'une manière qui lui permet de voir toutes les facettes de la réalité. Il est vrai qu'il a l'imagination, mais il est aussi réaliste. Sa façon de manier les figures dessinées avec économie de lignes et de teintes, sa technique de l'expression, est faite.
La trentaine, les autres sont dans la vingtaine et, bien entendu, le plus âgé est le chef de groupe. Curnoe est le gourou incontrôlé du cénacle. C'est un charmant anarchiste qui témoigne beaucoup d'intérêt à ses amis artistes. Il est le fondateur du "Spasm Band" et de l'association et semble porter le poids des mérites que "l'Establishment" de London porte à ce groupe. L'œuvre de Curnoe a trois tendances, ainsi qu'on peut le constater à l'exposition. Dans ses collages et ses tableaux, il cherche des relations avec les expériences qu'ils ont faites d'autobus, bulletins de vote de l'élection de l'évêque du diocèse de Huron — ces éléments sont encadrés dans des formes de rêves humains. Curnoe s'approche du Pop art quand il décide de ses tableaux de textes écrits sur Londres, ses amis et ses passe-temps. C'est un être qui est toujours en mouvement, et il est souvent lié à des artistes du Lighter-than-Air Society, une société consacrée aux joies de l'aéronautique et surtout du dirigeable. Plus récemment, Curnoe a fait des "word-paintings", descriptions imitées et pittoresques de ses impressions, en particulier du paysage, comme un moyen de se donner la possibilité de voir sur le dos de la toile un côté. Comme plusieurs autres œuvres de Chambers faites d'après des photographies, cette toile évoque la capture d'un cerf échappé du bois et qui erre à travers London. Deux femmes montrent l'animal du doigt tandis qu'un homme court avec une corde — sujet simple si l'on veut, mais ce tableau est obsédant, une huile comprenant une série de dessins au crayon placés au verso de la toile, une atmosphère symbolique et quelque peu troublant. Comme plusieurs artistes, Chambers a des expériences avec le film et il a tourné une séquence de film d'après des poses fixes prises dans son jardin; il expose quelques photos toutes les deux ou trois semaines afin de montrer l'évolution constante de l'environnement.

Curnoe veut absolument faire un film sur Chambers. "Je veux que le photographe dans son studio, de l'autre côté de la rue" dit Curnoe. "On le verra ainsi qu'une ombre. Je peux même le photographier à travers la fenêtre alors qu'il n'est pas là".

Tony Urquhart, le troisième des artistes de trente ans, professeur à la Western Ontario University, a vécu confortablement pendant des années sur le produit de ses pâtes inspirées. Son atelier a considérablement diminué récemment alors qu'il s'est mis à exécuter d'abord des tableaux agressifs aux larges dimensions et ensuite des peintures "en trois-dimensions" ainsi qu'il l'a appelé. Ces derniers tableaux ne semblent pas se rattacher à l'art de sa jeunesse, c'est-à-dire à un certain sens romantique. "Nostalgia Toy, The Black Game" est un caillou acrylique peint avec de petits tableaux de chiffons et de petites images de guerre. Two Hills 1966 possède le même pouvoir de répulsion; c'est une colonne noire à texture caillouteuse qui évoque les suites d'une explosion nucléaire.

Le groupe des artistes les plus jeunes représente un vigoureux mélange de fantaisie et de talent. Le seul autodidacte du groupe, John Boyle, couvre de peinture les personnages sur pied qu'il a découpés sur la toile de la toile. Murray Favro est un bricoleur invétéré. Au cours des dix dernières années, il a construit un F-86 demi-grandeur; c'est une passion de nautique et surtout du dirigeable. Plus récemment, Curnoe a fait des expériences avec le film et il a tourné une séquence de film d'après des poses fixes prises dans son jardin; il expose quelques photos toutes les deux ou trois semaines afin de montrer l'évolution constante de l'environnement.

André Lhote

By CLAUDE-LYSE GAGNON

Painting and writing... a consuming passion.

André Lhote 1895-1962. Excerpt from "LES INVARIANTS PLASTIQUES" by André Lhote presented by Jean Cassou.

This is painting, a mental thing, a mental realm. And the manner in which it defined itself at a certain time in its history, the time of cubism, did assert more authoritatively, completely, and finally than did the words of Leonardo da Vinci, that painting is an exercise of the mind." (J. Cassou)

André Lhote lived the adventure of cubism completely. He saw it not as a technique to regenerate form — thus something quite different from the "pepticissim refusal of reality". His retrospective in October-November at the Waddington-Bonaventure, captures the frantic pace of modern life, and leaves us the memory of a very eloquent plea for colour — colour which becomes rhythm and form.

"His two dearest, and perhaps his oldest friends were Jacques Rivière and Alain Fournier. One day I shall publish their letters..." (André Lhote to Jean Cassou.)
Paul was the editor and André was an unflagging contributor to it from 1917 to the second World War. He discussed his articles and his criticisms at great length with Jean Paul. They did not always agree and that pleased them for it meant that they would then engage in further such endless discussions.

As we pass by such and such a canvas, she recalls that it was painted near Mirande, on a summer day, and that another was done at Gordes after the war, when he founded an art centre there. A third painting reminded her of a trip they made to Brazil... "He had a passion for old houses, that all painters feel, and we had four of them. My favourite one is the house in Mirande, in the department of Drôme, the region is so lovely. I have sold the one at Gordes now, and when I am not traveling I always live in Paris."

More intimately, she confides, "he used to work constantly. Either he was painting, teaching, or writing. And I always had to be at his side. If I went out he thought that I had been too long in getting back. When I went to do some shopping, he always asked me at what time I would return. Basically he was an anguished person. He needed people around him. I think that is why he loved teaching so much, although he often repeated that he was orienting his students without forcing them in one direction rather than another."

Among his numerous pupils, who studied with him either at his academy in Paris, or at Gordes, let us point out a very well-known figure, Agnès Lefort. Agnès lived in her house at St. Eustache, where in several of her canvasses one can distinguish the influence of André Lhote.

"In the summer of 1948 I studied with André Lhote. I spent the sessions at Gordes, near Avignon. At that time he was living in an old house that he had restored on the hillside. I lived in the village and several times a week I went to see him to show him my work. You had to be serious about painting to take lessons from him... He was a very slight man, warm but not coy. He never gave undeserved compliments, however we felt that he was devoted and attentive.

Showing me a dedication he inscribed, she continued; "He said that no one can claim mastery without geometry. Let us say that my nature draws me to something more flexible than geometry, but when I studied with him, I willingly yielded to his influence..."

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account, it can be worked to wed the form of the body. The success obtained by the creations of Aalto at the Paris exhibition in 1937 were to mark the beginning of the infatuation with Scandinavian furniture. This furniture is erroneously lumped together under the term "Swedish"; two of its main creators were Finns, the difference is that, in Finland, for a long time before, under the administration of Sweden and after all, it is only fair to do justice to its originality.

As versatile as Aalto's approach was it did not remain any less a tributary of Functionalism whose rigidity could not be everlasting, the rupture with the past, with the curve, the free decorative element, it was the time of the fifties, with imaginations overflowing the designers finally felt inclined to explore new paths. Then there appeared unprecedented forms and profound concepts. Can elegance be obtained only with straight lines, rectangles, and squares? No. This milestone era of the layered armchair, of the armchair that isn't "chatty" was beaten down in a few years. Hippie chairs are still not being made, but interiors where a soft delirium is added to the comfort and pleasure of the room are being designed. The desire for new things proper to the consumer society is a blessing for the artist tempted by the baroque.

In any case one no longer sits down in the same manner. The development of industrial labour has forced people to change their secular habits, and the particular weariness it causes requires norms of comfort superior to those previously required. The armchair should be a place of relaxation; the back muscles, the small of the back, the knee joints, the weight of the legs are more important today. Therefore, that multiplies the functions which designers must bear in mind, the needs they must satisfy.

Curiously enough, it is not necessarily the client who can define these requirements. One does grow accustomed to a certain kind of comfort, this is not an innate thing. Formerly comfort was often born of a feeling for familiar objects, a new object, due to one of the whims of human atavism arouses more often a feeling of fear than pleasure. But the style of modern life has permitted us to more and more easily pass through the intermediary steps, and today the idea of sitting on an ensemble of polyurethane foam balls called Relaxa does not frighten anyone.

Having reached this point in the article, the reader can easily realize that the exhibition presented by François Mathey is more than an ordinary presentation of a collection. It is a thought-provoking confrontation between an object to which we usually grant only a very relative importance, and the real meaning which this object has in our life.

The last word in furnishing is inflatable furniture, of course. One of the French designers, M. Jean Aubert, an architect who helped to organize the exhibition of inflatable structures which took place last year at the Musée d'Art Moderne de Paris, showed me an inflatable armchair, a product of Antonine Saintno. When one is an extra piece of furniture, one inflates what appears to be a plastic envelope that has been stored flat in a drawer, and behold, the matter is settled. After your guest has left, simply deflate and store it again. In short, the armchair is as portable as an envelop. It is a thought-provoking confrontation between an object to which we usually grant only a very relative importance, and the real meaning which this object has in our life.

In her catalogue Madame Amic writes, "In France, the situation is also very different and it is not exaggerated to say that with a very few exceptions the work of the most original designers who were in their prime between 1940 and 1960 has practically disappeared, or has not even been produced. Is not the most convincing document in the case of this chair the fact that it was drawn as far back as 1944 by Dumond and Sognot, but remained a cardboard model since no manufacturer even wanted to examine it."

Finally, in actual fact, this revolution, if it is one, is a recognition of the initiative of Canada Design, which awards a label of quality to designers and manufacturers, permits the recognition of the work done in the country. Moreover the distribution by C.I.L. of polyurethane for the construction of elegant and functional furniture, competitive with the price of the chair of moulded plywood that was drawn as far back as 1944 by Dumond and Sognot, but remained a cardboard model since no manufacturer even wanted to examine it."

Translation by Yvonne Kirbyson

Under the encouragement of the development of an art that would not merely be dependent on exterior influences, the information of the public seems the best way to provide such encouragement and an exhibition like the one at the Musée des Arts Décoratifs, the most stimulating example.

interview with henri chopin

BY MARIE-FRANCE O'LEARY

Q. — What made you decide to leave France permanently?

A. — That is extremely simple. As you know, I publish a magazine whose characteristic feature is the individual's complete freedom of language, of opinion, and of illustration. Now, when the events of May-June occurred, these events, encompassing the "salary demands", the "political parties, groups, and other organizations", yielded even more to a new spirit — to poetry created by everyone, to the transformation of life (we would do well to recall here the names of Rimbaud, Lautréamont, Apollinaire, etc.) rather than to our politicians, and political and social structures. This revolution, which is not exclusively French has characteristics going well beyond the "consumer societies" and surpasses the "unitary socialisms" whose inevitable failures are known today.

In short, this revolution aspires to a new way of living rather than to the established states which channel life towards the eternal salary demand which always equates exploitation by labour; it leaves far from it the almost racist categories of workers, intellectuals, etc., to discover nothing but the individual; this revolution seeks to free itself from the external submissions to the centralized authorities of states, and it challenges the latter which have fostered wars, murders, and emotional, moral, and real prisons which WE NO LONGER UNDERSTAND. In plain language, this revolution no longer accepts the Mussolinis, Hitlers, Stalins, Brejinews, de Gaulles, Francos, Salazars, Johnsons, and so many others who are only our- long, the ideological or capitalistic systems, and not at all men. Finally, in actual fact, this revolution, if it is one, is a recognition that everyone's life is extraordinary and immensely important, and so the slogans proclaim: "Let's put imagination in power", "It is forbidden to forbid", and affirm "We don't give a hang about borders". These are mottos which are subordinated to the futurist and dadaist affirmations and to the even more recent ones which are expressed by the new languages of which we shall speak later. All these reasons combine to oblige me, as the editor of a completely free magazine, to take my distance from the small minded repressions which France is experiencing today.

Q. — Why did you choose London?

A. — In 1938 after lengthy personal considerations disputing the values of a humanist world, and no doubt influenced by the impact

Q. — Tell us about the origins of the magazine OU and its evolution, findings, and goals.

A. — In 1938 after lengthy personal considerations disputing the values of a humanist world, and no doubt influenced by the impact
made by Mallarmé, the Zurrists, the dadaists, and Antonin Artaud, questioning speech itself, and its classifications, questioning moreover the value of accepted societies (Before publishing the magazine, I had lived in the Soviet Union, in capitalist countries, and countries of the Third-World), refusing the "one true God" of monotheistic religions, and seeking again, was furthered by both older and younger poets. Let us mention: Jean Arp, Pierre Albert-Birot, Max Ray, Raoul Ratin, but we seek, with more intention, among the past, a poet, including the works of poets no longer living like Schwitters, whose work I presented in galleries in 1960, which was unusual at that time, and also Morgenstern, Scheerbeek, and the Polish futurist Anatol Stern and movement, the world of poetry of consummation and mental poetry. It seemed old and powerless compared with the works of the beginning of the century, and that was in 1960. As far as we were concerned, it no longer existed. In fact, the first group was unknown carriage for the travel, while of effective rockets at our disposal. It was in 1964 after the theoretical preparations for Cinquième Saison that I started the record-magazine OU, which began to specialize at once in the research of vocal poetry. What was it all about? At first we gathered forgotten phonetic poets, these literal phonetic poems, which by 1918 through the efforts of Pierre Albert-Birot, Hugo Ball, Raoul Hausmann, then Kurt Schwitters, Michel Beaujour, and Camille Bryen, were experiencing and availing themselves that at once aggressive, ludicrous, and powerful. Then OU gathered authors who worked directly with electronics and tape recorders, which meant that with electronics we discovered that spoken and written speech expressed only a rather limited part of the vocal power of every human. In fact, it is by saying "What does it mean?" and no longer say "what does it mean?" artificiality like drugs for example. You must relax on hearing it, of the being which according to many enthusiasts replaces all artificiality like drugs for example. One must relax on hearing it, and no longer say "what does it mean?"

Q. Is spoken poetry such as you define it the only language of the future?

A. No, it is not (not yet), and I do not define it. It presents the idea of vocal quality. Decades of research will still be needed to find the unchanging elements of the voice which will serve the birth of an organic music. Voice which is to be considered primarily as a breakthrough, and is interdependent on the written poetry of yesterday which is gradually becoming a dead language.

Q. Can this poetry be accessible to the general public everywhere?

A. Yes. Because its expression, speech, is physical, it surpasses the intelligible, and the particularism of languages. As for the public, they are compliant in their acceptance of it. Vocal and thus physical poetry gives sensory states similar to a certain transmigration of the being which according to many enthusiasts replaces all artificiality like drugs for example. One must relax on hearing it, and no longer say what it does mean.

Q. What are your immediate plans?

A. My plans are to again publish a new series of the review OU. It will likely be called "OU+JE", the "je" personifying men from every corner of this world of anonymity. OU+JE will extend to the theatre. It will increase vocal poetry. It will research graphism, will increase typographical research. And finally it will continue its freedom by saying very clearly what it thinks of old platitudes which might oppress nations. Finally it will permit itself to research collaborations of law, Mathematics, and the social sciences, etc...

The interview was accomplished by correspondence.

Translation by Yvonne Kirbyson.

The origin of toys is lost in the mists of time. As far back as the stone age, mothers could have felt the need to calm down a child that was too noisy by giving him some polished pebbles, shells, and primitive dolls. Excavations carried out in caverns in Central Europe brought the discovery of flint statuettes which might very well have been dolls.

Then again, children in Egypt, Greece, and Rome knew games similar to those played today. Archeological research that has been carried in the last twenty years in Mesopotamia and Iraq has brought to light toys dating from three thousand years before the Christian era. The presence of toys is similarly indicated on monuments decorated with figures and on ancient bas-reliefs.

In ancient times, it was proper to consecrate playthings to the gods. In Rome these offerings were made to Jupiter, Mercury, and Diana, as soon as the child reached puberty. If death claimed an infant, his toys were also presented to the divinities. This pagan custom was later observed among Christian peoples, notably the Italians. In Sardinia, toys are offered to the Virgin instead of votive offerings.

Toy-making did not escape the industrial revolution of the 19th century. In the course of the last hundred years children have received an ever-increasing variety of playthings. These objects enter six main categories: infant's toys, outdoor toys, games of skill, toys for girls, for boys, and animated toys. Let us examine the first kind.

toys of yesterday in quebec

BY ROBERT-LIONEL SEGUIN

The origin of toys is lost in the mists of time. As far back as the stone age, mothers could have felt the need to calm down a child a
Babies are interested in playthings that make a noise. The slightest sound that is out of the ordinary disturbs and enthrals their young years. Little children in every age have shaken rattles. In the Middle Ages several of these toys became veritable luxury items. At the end of the 14th century the Flemish goldsmith Jean du Vivier engraved a silver rattle for the royal children. Later, ivory, crystal, silver, and even gold rattles were generally made.

In the 17th and 18th centuries rattles were so costly that they were handled down as part of the family heritage from one generation to another. Such as Jean-Baptiste Rousseau in his treatise against such a custom alleging that it leads a child to idleness and extravagance. The philosopher is not completely wrong. But let us avoid generalizations. When Lavoisier was a child he played with a magnificently decorated rattle that did not prevent him from becoming one of the most brilliant minds of his time. This toy is preserved in the History of Education museum.

This vogue of costly toys reached New France. Near the end of the 17th century there is mention of two or three silver rattles in Montreal. On December 15, 1684 the lawyer Bénigne Basset pays a call to the home of the widow of Antoine La Frenaye de Brucy, née Hélène Picoté de Belletre, where he finds a silver rattle valued at ten francs. (As the chief lieutenant-governor Percier, De Brucy devoted his energies to the fur trade.)

All parents do not give such lavish playthings to their children. Usually they are satisfied with the bone rattles. Towards mid-June 1793 there are eight such rattles in the shop of Jacques Doucet in Bondy. They are near five pence each. The Montreal merchant, who is of Auxerrian descent, is the husband of Madeleine Gauin-Duplessis.

The absence of dolls is amazing. However, at the end of October 1793, the lawyer Antoine Adhemar mentions the existence of a doll's cloak cut from muslin fabric. This small garment is in the home of Claude Coron, a Montreal colonist.

Are outdoor toys current? The odd mentions of skates discovered in legal acts and contracts. Let us specify that skating is reserved for adults. Skates are usually owned by habitants who live along the St. Lawrence or smaller rivers. What is more natural, since bodies of water are the only ice-rinks of the time. However a few children do manage to put on a pair of skates.

As early as 1669, Basset reports the existence of a pair of skates at the home of Etienne Banchaud, in Montreal. During the winter of 1746 legal documents mention other skates belonging to Urban Richard of Pointe-au-Tremblant. At this time skating is especially popular in the Chambly region, where a good many habitants have skates. If we follow the accounts of the lawyer Grisé, the cost of these items varies greatly. In January 1759 the skates of Michel Boulpeau were worth roughly ten francs. On the other hand, those of Jacques Bouthonnière were valued at two francs.

Toys were no less sought after in the second half of the 18th century. Wooden horses which are the delight of little boys are skilfully carved by fathers, uncles, or grandfathers. The simple craftsmanship of these objects is at the same time a veritable test of skill of our forefathers. As M. Laurent Simard explicitly states: "This display makes us realize that today, with the exception of dolls, no craftsman makes toys."

This is a timely thought which deserves our attention. Why do our craftsmen not make to order for the little Quebecer the toys which would encourage children to look for beauty, which, consequently, would allow them to better appreciate the things which surround them. In short, it would be entirely to our advantage to replace the present rubbish with toys made by craftsmen.

The primitive crafted toys of Quebec remain a true folk-art. Wooden horses and doll furniture testify to the skill and dexterity of our rural artisans. In 1965 a display of old toys held in the setting of the Salon de l'Artisanat shed light on this previously ignored area of our ingenuity and skill. M. Simard explicitly states: "This display makes us realize that today, with the exception of dolls, no craftsman makes toys."

As is customary in the art world, autumn marked a return to activities. Getting off to an arrow-swift start, the numerous exhibitions stressed the opening of the artistic season and did not fail to draw the attention of the critics and the public at large. Unquestionably, the highlight of the season was the official opening of the Musée d'Art Contemporain with its exhibition "Painting in France, 1900-1950."

The special appeal of the year's first quarter is the search for the dominating notes which should characterize the artistic production of the year. In keeping with the works exhibited, this production promises to be as impressive in its variety as its originality, despite some problems of certain pieces that were shown. One undertaking which did not fail to arouse curiosity was the exhibition "The Museum In The Factory" which was conjointly organized by the Musée des Beaux-Arts and the Peter Stuyvesant Company. It would be more accurate to speak of a factory in a museum, since it was a question of the reconstruction of a manufacturing shop of the Turmac Tobacco Company, which transformed one part of its buildings into a gallery integrated into the factory surroundings.

It will be said that the effects of such an experiment may be debatable in several respects, but it is certain that the presence of works of art in a given context perceptibly modify the mental environment (perhaps even influence the output of labour). This undertaking affords a daily contact with art to people who have likely never set foot in a museum, and therefore, it assumes social significance. The reconstitution of a factory in the halls of the Musée des Beaux-Arts is achieved by large posters representing the machinery, accompanied by all the usual paraphernalia of a factory, all against a background of the paintings of Toulouse-Lautrec, Maignan, Huret, and a few others. Let us note that although the idea is original in itself, it is no less true that the atmosphere which prevails is rather contrived and artificial. Let us mention in passing that the decor and the soundproofing of the factory have been described as a work of art itself, such as the exhibition collection. However there can be no doubt that the format was worth trying and that it leaves ample room for further experiments.

Thus, gradually, year by year, the presence of the work of art is becoming increasingly deep-rooted in our environment through the intermediary of the museums certainly, but also due to the propagation of the art galleries. Among the latter, the one that has been

Translation by Yvonne Kirbyson

**gALLERY HUNT**

BY JULES ARBEC

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The art of Ayot arises directly from Pop art, even if it differs from it in several respects, and in the very personal touch which the artist gives it. Ayot takes his subjects from everyday life. His prints done in the vogue of advertising are appealing and very fanciful.

In his work we have to pay an attention to minute detail, a skill which makes us perceive a completely new world he treats. That, no doubt, is one of the artist's main qualities, besides his discerning choice of colours which gives a certain perspective to the prints, although they are always set in flat tone. A personality can easily be drawn between the prints of Ayot and certain advertising posters, but the manner of display here takes quite a different approach. It would be desirable for advertising agencies to be inspired by this parallel and even call on artists like Ayot to design advertising that would please the eye while pursuing the goal which it has set itself. Pictorial and optic research is even more evident in Ayot's large pictures. This is the case in the picture which represents a reclining woman, and which is formed of two panels set at right angles, to which is added a row of bands completing a triangle whose shadow fragments the subject represented. This concept permits the viewer to see different aspects of the picture according to his position and thus creates a very interesting type of relief.

The artist pursues his research with a view to exploiting a method which is derived equally from Op and Pop art. But, in my opinion, what makes his art valuable is no doubt the fact that it is completely embodied in daily life and thus allows us to perceive it in more easily.

Translation by Yvonne Kirbyson