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The orientation of the present issue may surprise quite a few readers. Why does it not contain — such as anticipated — the evaluation of Canadian sculpture in itself rather than a tableau of everything that increases, develops, and proliferates the concept of the form-idea being inscribed in space? How can one overlook the present day sculptural expression which is often connected with sculpture in name alone — the love of the sculptor for the material, the sculptor as the sculptor, that allowed him, in the course of time, to transform it into a plethora of dreams and certainties? It has become of our creators of forms who, for two decades, have been exhausting abstract formulas with vigour and elegance; what has happened to their colleagues, impassioned by the esthetics of the material and industrial form; or what interest is the revival of the "pop" or "op" sculptors against abstract expressionism; from monumental to minimal — what are the most conclusive experiences; finally, what vitality does the new figure contain? So many questions that will only indirectly be answered in the following pages. The time that has passed since our first intention of presently offering a survey of Canadian sculpture, a follow up to the number on Canadian painting (44) published three years ago, and the present issue, has been significant. It represents the period of an extremely rapid transmutation in the area of plastic expression. It was only yesterday however, at the time of Expo'67 that Hugo McPherson pointed out: "Canadian sculpture is making the synthesis of a great variety of styles, ideas, and materials. Its new forms suggest exuberance and a vitality that foreshadow a transformation of plastic expression." A few good publications having long since that time evaluated the Canadian sculpture that is being done, it seemed better to us, in order to avoid repetition, to keep to the "areas of transformation" that cause plastic expression to evolve towards a new esthetics. Our writers had a free choice — their standards of appreciation are not limited to the "innovation at all cost" approach which most often sustains short-lived styles that have no real originality. They especially sought to emphasize the involvement of the creative spirit, the quality of certain experiences, the evident sincerity of the "man who does" conscientiously, in relation to so many does. — From the evolution of the concept of sculpture to some of its applications; from its manifestations, from the symposium to its establishment on the public square, from its relations with architecture and industry, there are so many areas of investigation that establish sculpture and all that is directly or remotely connected to it as a living and dynamic phenomenon whose pre-occupations from one end of Canada to the other join with the great trends of European sculpture. What seems to be most characteristic of the sculptor of the present time is his rejection of the everlastingness of material; he is concentrating his energies, and his aspirations into the act which assures the form. It matters little whether the material is perishable or not — at the Dwan Gallery in New York, there was a recent exposition of Ernst's cardboard sculptures — in each work the sculptor must first solve a problem. Not all the problems all at once, but only that really interests him and whose solution testifies to his struggles and his discoveries. What will sculpture of the future be like in the great urban groups? It will have to participate in the diffusion of a new society and be a source of inspiration, as in the past. Some would like to see it joyous, spiritual, enlivened, others would wish to see it pensive, serious, not without a sense of sacrifice, impassioned. In the final analysis, it will be the eternal reflection of the dreams of those who contemplate it. * * *

With the appearance of the winter issue, readers have observed an innovation at "Vie des Arts". In the hope of reaching a wider public, the texts of our collaborators are published in their own language and integral translations are assured for the leading articles. Our North American location prompts us to attempt this adventure in order to improve our policies of diffusion of Canadian art. In fact, our obligations are greater still. The review being the only French language art review published in America, we hope to see it become in the near future, an instrument of intercommunication between Europe and our continent in the hope that this new collaboration will promote the renewal of a cultural development in which art information will play a leading role.

Translation by Yvonne Kirbyson

Is there a relationship between architecture and sculpture in the 20th century, or is such a relationship still to be discovered? Of the new cities, Warsaw contains few modern works. A few works by Moore appear in London. In the field of functional architecture, Berlin has a well known district situated near an astonishing modern art museum. But it arises largely from voluntary efforts. Rotterdam is taking pride in the surprising Gabo. Paris has a Picasso, the "bust of Apollinaire" (in a little square near Saint-Germain-des-Prés church)! At Le Havre, the building of the Museum-Cultural Centre, resulting largely from the experience, and then the tenacity of Reynold Arnoux, was influenced by the great sculpture by Adam, facing the sea. In Marseille the sculpturing building of Le Corbusier was derived for quite some time by the people of the district, and the inhabitants of the city, who called it "the fool's house". The situation would seem to be somewhat better in Brussels: the Lamberet bank, the "Tour du Midi" among others, show one to think that after the Atomium, architecture-sculpture projects may well on the road to success, owing to the relations established between architects and sculptors. Recently in Grenoble, before the inauguration of the Winter Olympic Games, "the indignation of the people" or a fraction of them, sought to do away with the sculptures placed in the city. Only the authority of André Malraux succeeded in protecting the sculpture of Vieuxpe. The sculpture-museum, the architectural group which is at once a sculpture and a functional area — such as the Guggenheim in New York, is an admirable success — seems therefore a trick or a phenomenon. Why is this, is it money, the "tastes" of the public? To tell the truth, from such and such a sculpture signalling the entrance to a desert of a highway, to the daring building, to the structures of F. L. Wright, to the astonishing "church" in the Milwaukee area in the United States, what now exists in the world is rather impoverished. It is a strange and significant fact, at least as far as Le Corbusier is concerned, that the sculpturing building in sometimes a church (Römchamp). It follows that uneasiness will prevail if the men of today neither know how to construct, nor to edify and decorate their buildings. In this respect the "Maeght Foundation" near Saint-Paul-de-Vence is a success in so far as the architect could use some sculptures by Giacometti for an interior courtyard. The courtyard was thus set up in collaboration, with Giacometti modifying or setting a patina that took into consideration the area, the lighting, and the surroundings. It is not an exception if the architect is a sculptor and a painter (Le Corbusier), if the sculptor is an architect, if the architect knows when to seek the company of artists? Present day experiences are restoring confidence. But we are still far from an efficient collaboration between the master-builder and artists.

Translation by Yvonne Kirbyson

EDITORIAL: BEYOND SCULPTURE

BY ANDRÉE PARADIS

BY RENÉ DE SOLIER
day to day actuality. Boisterous excitement all suits esthetic contemplation; of course, by this I do not mean an all-consuming enthusiasm, or dizzying neural acrobatics, or an inclination to art to the deep sonority of eight syllable words; on the contrary, it is a matter of restoring to the object, through an injection of emotion, the meaning of its presence in the contemplative life of man.

Where the art of consumption and a certain variety of over-consumption becomes a daily drug as indispensable as it is unconscious, its terrifying effectiveness must be stressed. Living on the periphery of things, in an atmosphere of over-consumption, people reach their maximum at the lowest level; and thus the production of the mass of the work of art becomes all the more evident: that of a magnificent useless object whose sole function consists in permitting a mental exercise that has been outlawed since the fall of monarchy and religion. The aesthetic effect of art, and the artificiality of its action, reduces the work of art to the very matter of his work, to the image he conceives of the public, whether right or wrong, and the crowd bringing, in its perception of the work, at least as many elements as it finds in the esthetic object itself. Artists and publics thus serve their visions of the world and compare their reciprocal versions in an often percussive dialogue.

And the question arises, among a thousand others: what is sculpture, what is art, what is man? The esthetic language in which these questions are phrased is contending itself, in what could be called a crisis or a nervous tic of civilization. The contestation of sculptural language assumes in turn many forms: for example, bronze can command attention as a matter of course in a serious and somber work such as Etruscan, the formula looks quite reasonable, having the necessary explicit connotations to suggest the spark of inspiration and the anguish of creation, and in another respect with sufficient elegance and starkness to affirm the variations of a mature sophistication through the production of series of copies and formats. Like Moore.

The analysis of the phenomena would no longer have limits, to such an extent that this global esthetic contestation has raised the following propositions for more than ten years, through this, this, that, miss, etc. Sculptures are still the best to say, through all their sophistication through the production of series of copies and formats. Like Moore.

Contestation of the pragmatic society

The invasion of the interior and exterior of public places, by monumental sculpture certainly betrays the profound contestation of a society obsessed with preoccupations that are too exclusively materialistic, dedicated to efficiency and conditioning. And the variety of techniques of these modern techniques, the deconstruction of art and convergence. Whether the monumental work be the stele to the destroyed city that communicates Zadkine's message in the port of Rotterdam, or such and such a collection of two or three surfaces of bars in a park, it is always the presence in the crowd of a material object, of a mass that proposes or imposes a pause, that refers to another matter.

Recent sculpture participates in the energetic contestation of the psychosis of consumption, going even as far as the auto-consump-

tion of sculpture, in a kind of absolute ritual; this auto-destructive sculpture glorifies the apocalypse of the machine, and makes way for the unexpected prowess in the immediate and short-lived ceremonies of the happening. Beyond the contestation of the perfect, accomplished, and finished form, the fine result of the narrow limits of the traditional specialist, recent sculpture rediscovers the meaning of relativity of humanity that not only confuses itself with the most determinable tolerance. The ethics of a new exigency arise whose dialogue still exists although it is not yet codified (let us hope that it never will be)!

Between the bloody nightmare of past centuries, that History tries to temper in vain, and the inurable dream of a better world, whether it has been the problem of bread or the problem of that involves all the small part of the soul to show through the opacity of matter, as in sculpture.

Contestation of the object

Can we pretend to forget this very concrete reality: the sculptor invests in his work his inspiration no doubt, but also years of apprenticeship, months of work, his artistic skill, the cost of his materials. This is not the formula that reduces the work of art and his patient, the public. Let us stress the complexity of the dialectic relationship thus established between the artist and the public: the artist already in possession, through the labor of his personal history and imagination, of a complete familiarity with the very matter of his work, to the image he conceives of the public, whether right or wrong, and the crowd bringing, in its perception of the work, at least as many elements as it finds in the esthetic object itself. Artists and publics thus serve their visions of the world and compare their reciprocal versions in an often percussive dialogue.

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at the same time the richest values of tradition and the most sclerotic jargon of routine. Styles in art, op or pop, geometrical or lyrical, minimal or maximal, ludic or political, always remain transient and whimsical, contagious and superficial, like an influenza that leaves behind it only an after-taste of time lost.

A good way to escape the present-day technocratic depression, that engulfs the whole of the information media elevates to the level of a psychosis is to allow the artist the opportunity to lubricate the dry cogs of the machine with a little poetic inspiration. The courageous artist must withstand competition from the publicists with their relentless mechanism of technology to their own ends. Spectacular sculpture established in this sense the integral concept of environment and started the most dynamic and fascinating contestation of the esthetic object: the affectionate pat formerly reserved for the appartment ceiling and for the courses and the examinations, society and themselves. More worried than worrisome.

Basically the question is put forth in this manner: can art be taught? Let us try to paint out to sculpt or to build in four years, in the workshops of the present day sculptor is no longer an area of ateliers where beside recognized artists, invited for their investigations in libraries and in sessions of art history.

Moreover, the workshop of the present day sculptor is no longer that of Rodier or Vigeland: it can even be reduced to a pocket notebook wherein are sketched the masses that will be hewn and assembled in the factory; or this atelier can be an alchemist's chapel full of electro-magnetic apparatus and plastic test-pieces; or it can be the inspired mind of some descendant of the Vikings who builds in his imagination the exact structure of an environment whose outline includes dance and film, scaffolding and amputated mannequins, poets loudly vociferating and gogodanciers; and it can also be the miserable hovel of a Giacometti or the lordly domain of Moore....

Contestation of weight-volume

A collection of works of art soon becomes the most burdensome thing in the world, especially if it includes heavy and voluminous sculptures. In a jet set generation where you change trades twice a year, after eighteen months, you can surely still succumb to the vice of collecting sculptures, provided they are inflatable and luminous; able to replace at once the picture of the sacred heart crowned with thorns and the one of your grand mother who died before you were born; able at the same time to console you of the fact that the David Smith piece you bought is higher than your apartment ceiling and for the Lardera that you should have bought from him in his atelier; and able to transform itself at once into a magic relic of dying civilizations, and into a candelabra.

Let us add to that a few miscellaneous objects, full of fun and slightly perverse, that will be hidden under psychedelic posters beside drugs, far from the inquisitive eye of the Cybernetic Technocrats. The contestation of classical sculpture finds its refinement in the kinetic: the immobile and awkward object, like the marble discus thrower that weighs a thousand pounds, looks funny beside the nylon ones in which phosphorescent and differently colored fluids flow. Well done, Calder! Sculpture is coming down from its pedestal to whirl voluptuously in the crotch of new colours. It is Michelangelo in a mini-skirt, Rodin in a bikini. But the modern, up to date sculptor submerges his toys to pretty stiff competition, like that of Saint Catherine street completely a-throb and on edge with neon blinding, or that of Westmount Square designed by Mies van der Rohe. When an entire street is engaged in pop-op, and when a group of sky-scrapers makes its devotion to modular geometry, the sculptor groves for words, elements of his brand new language.

Sculpture has just barely left the artist's atelier or the gallery storage depot to seek refuge in the temples of museums and private collections. When it is setting out again on an adventure, ready for all the metamorphosis, for all disguises. The international symposium itself becoming obsolete, with artists having nothing better to do than to offer flowers to "midinettes" (working girls on lunch break) while their cardboard models are being executed in factories.

Creative contestation in Canada

We will not present a cyclorama of Canadian Sculpture. On the contrary, let us evaluate this period between the Saint- Joachim school and the one in Montreal, between the chiselings of François Ranvoyzé and the tone of castings of Armand Vaillancourt, the delightful characters of Louis-Thomas Berlinguet and the sophisticated characters of Louis Archambault, the barouche-like compositions of François Dallégret, the haida masks with turbines by Gerald Gladstone, and the Eskimo sculptures on aluminium murals by Jordi Bonet.

Until the end of the nineteenth century, there was a small provincial tradition of craftsmanship "in good taste", touching in its sentimental awkwardness, and limited in its almost exclusively religious repertory. It is necessary to recall the Madeleines de Pervêches (1897) by Philippe Hebert, Ville de formes (1918) by Florence Wyle, L'évêque (1928) by Philippe Lebel, Desert (1967) by Philippe le Bel. Moreover, the workshop of the present day sculptor is no longer an area of ateliers where beside recognized artists, invited for their investigations in libraries and in sessions of art history. The contestation of classic sculpture finds its refinement in the kinetic: the immobile and awkward object, like the marble discus thrower that weighs a thousand pounds, looks funny beside the nylon ones in which phosphorescent and differently colored fluids flow. Well done, Calder! Sculpture is coming down from the pedestal to whirl voluptuously in the crotch of new colours. It is Michelangelo in a mini-skirt, Rodin in a bikini. But the modern, up to date sculptor submerges his toys to pretty stiff competition, like that of Saint Catherine street completely a-throb and on edge with neon blinding, or that of Westmount Square designed by Mies van der Rohe. When an entire street is engaged in pop-op, and when a group of sky-scrapers makes its devotion to modular geometry, the sculptor groves for words, elements of his brand new language.

The adventure has been launched. It progressively reaches Toronto and all of Canada, through a network of many other currents the main ones of which is the considerable pressure of the plastic and cultural excitement among our American neighbours, from New York to San Francisco by way of Chicago.

— the exchanges between Canada and Europe, through scholarships for study abroad and the colonizing exhibitions.
— large-scale undertakings, like the international symposiums of sculpture held in Montreal in 1964 and 1965, and in Quebec city in 1966, in Toronto in 1967.

advantageous opportunities to make monumental works like Expo '67 contracts for an artistic or landscaping groups, etc.

For two or three centuries in Canada almost nothing happened; then in 1950 there occurred a veritable irruption of sculpture, that has been changing since 1963-1964 into a fireworks display. The participants of this revel form the plastic arts surpasses the greatest hopes. Painters, engravers, designers, architects, engineers, even critics and pharmacists are creating sculpture. As if all of a sudden it was question of a language that had become necessary, a way of immediately embodying the pulsations of the modern soul. The audience is growing, sculpture is invading buildings and public squares, materials are multiplying and fires of interest are being kindled far from the two great centres of Toronto and Montreal.

Is it necessary to recall that Canada remains a long and narrow corridor, subjected to the neighbourhood of two cultures, to increasing American and decreasing European influences. Is it necessary to unfold a picture gallery, where are found in the first room the variations of traditional, surrealist, or new figuration; in the second room the abstracts, which are geometrically cold or organic, lyrically impassioned or controlled, kinetic or cync; and in a third room the plastic environment. Is it necessary furthermore to establish the repertory of materials, from bronze to scrap iron, from wood to granite, from unshuttered concrete with phosphorescent liquids, from plastic resins to electro-magnetic fields. Is it necessary to speak of large sizes for public parks, and small sizes for apartment buildings.

Is it necessary to acknowledge that the work provokes critics, and vice-versa, and that esthetics tries to follow, with a look that is unsuccessfully passionate, the throbings vicissitudes of the spirit that emerge through the matter in a work of art?

Translation by Yvonne Kirbyson.
sculpture plus in quebec, (or sort-of)

BY YVES ROBILLARD

A few years ago Vasarely wrote, in other words, "it is preferable to use the terms two, three, and multi-dimensional instead of painting and sculpture." This wish is fully met today as we call sculpture Manzoni's box of "artist's excrement", the cloud-springs by Fahlstrom, the works to destroy by Ixe, and the works to eat by Ygrec. Some artists continue to want to safeguard the autonomy of the "sculpture and painting" language, but on the whole, it is certainly evident that the current is going in the other direction, which does not mean, for all that, that the plastic qualities of two, three, or multi-dimensional works are being abandoned.

Many designers decided to forsake the wall whereas sculptors were content to sell a product whose quality they were not to judge. The professors of the HFG in Ulm, having reached the conclusion that it was absolutely necessary to revalue the formation of the designer and to create new institutions whose environment would be more closely related, are currently making proposals on this subject. Some designers know very well what must be changed. At the present time they have no other resources than the design centres, set up in some countries to indicate the right direction to industry, but they are not able to force its acceptance. EAT (Experiments in art and technology) is an American organization whose function it is to facilitate meetings between artists, engineers, and industrialists. To the latter, EAT says: "artists will be able to bring you new ideas about materials; a new technology can arise from this." EAT backs up this statement with examples of collaborations between artists and engineers from which industry could profit. And yet industry still remains forbidding. In the United States, artists work in teams; in Europe, the design centres, set up in some capitalist countries, to indicate the right direction to industry, but are not able to force its acceptance.

What is the situation of experimental esthetics? Certain artists are calling for reforms, as are the architects, and the estheticians are trying to find themselves. Is the artist aware of these transformations? Is he taking part in them? Or is he waiting for the solutions to be brought to him on a silver platter? However, things could be a common adventure. Architects are seeking the same thing, for people to have the opportunity to change their surroundings, to create their own environment, by having access to mobile structures that are as diversifiable as possible. The team that made the atmosphere of "Sculpture plus" should be regulated by the extension of the communications media, allowing everyone to have individual programming. Today it is a question of promoting everything that can arise from this. What are the new forms that expression is taking at the present time in Quebec? In the beginning, two years ago, the atmosphere in the discotheques was frantic. A team of artists scanned the customers, allowing the viewers to fully understand how the blending of the architecture of the sets, the lighting effects, danced, sang, and played the instruments that he made, surrounding himself on one hand with various artists, and on the other hand with a team of artists from various disciplines. His ideal? To unite people with different levels of their being, whatever their social class. Finally, Germain Perron, a talented former painter, devoted himself more and more to painting for the theatre. Under the direction of Jacques Languirand, he executed an important part of the "Citérama" that was located quite close to the Labyrinth at Expo'67. The show lasting about ten minutes, consisted of two revolving platforms each divided into about ten décors that extended into one another and combined in meanings which the spectator had to discover on the spot. Since then, Philippe Ginglas has worked with Robert Charlebois on the Ostidcho at the Théâtre de Quat'sous and at the Comédie canadienne: Thus we have reached a renewed form of the "review". The concept of environment art implies a great many things. It borders on the concept of town-planning. I shall not discuss here the artists who think that an extension of their pictorial works in three dimensional space such as Molinari, Claude Tousignant, Henry Salle, etc., is a natural extension of their work, but those who experiment with the qualities of this new environment, and discover what their reactions could be to such a conditioning. Jean Noël presented at the Galerie Soixante in April of 1968, a sort of colour of coloured plastic, allowing the viewers to fully understand how the blending of colours was established, giving such and such an atmosphere.

There are several discothèques in the world that have been designed by influential artists. But Jean Noël and Philippe Ginglas were the only one to have conceived his clubs with very clear themes that confronted the viewers. The "Crash", his best discothèque, is a criticism of American civilization, a criticism of chrome, blinding lights, and bottle-necks, etc. ... In the beginning, two years ago, the atmosphere was frantic. At the beginning of every evening, the atmosphere in this club was established, gradually increasing sounds, light, and moving forms to point of paroxysm; the customer came out of the place saturated, likely having got the idea of the atmosphere. Unfortunately since that time, commercialism has won out and there is only a handsome decor remaining. Finally we must mention the "Sculpture plus" environment by Maurice Demers, produced in his atelier in 1968. In the theme of science-fiction, Demers had conceived various game...
The occurrence of symposiums, for one thing, attested to the fact that the old formula of the execution of works was already surpassed. Many young artists of the experimental school are now working directly with industry which often supplies them with technical and practical assistance, and materials. At the High-Park Symposium in 1967, therefore, several artists were waiting or experimenting there while their works were being executed in factories.

Other sometimes visual developments have contributed to putting sculpture back on the public square, to re-integrating it into urban activities. Beyond all others, Expo 67, a favoured location, showed the systematic use of sculptures in relation to different systems of activities and types of space. A ubiquitous system of sculptures superimposes itself onto and integrates itself within the general plan to reinforce and tie together the multiple networks of activities and types of space. A ubiquitous system of sculptures.
Phare du Cosmos" by Trudea, forcefully affirming its identity in front of the massive and powerful background of a theme pavilion, whose entrance seemed to be guarding, dominated the Place des Nations. "Moïse" by Sorel Etrog animated and structured the relatively undefined space that stretched out in front of the grounds of the pavilion of the United States. With its classical spire, "Dryad of the Amazon" by Jean Dubuffet made the Place d'Arrivée Est of Ile Notre Dame, "Transcendance" by Fuhrer, by its authoritative gesture, gave unity and order to a vague and busy area surrounded by the meanderings of the minirail, the elevated track of the Expo Express, and the billowing peaks of the German pavilion.

Sculpture placed in underground levels or service zones, or in little parks located between pavilions completed the network in which the visitors also moved. At the entrance of the Place des Nations, a group of five "Super characters" ("Consequence") by Jordi Bonet established the link between the monumental scale of the architectural elements and that of the pedestrains. Other successful works, all of extremely varied expression, combined sometimes joyously, sometimes solemnly, with the spaces for which they had been conceived, such as "Envol" by Sorel Etrog, in front of the Art Gallery of the Canadian pavilion, "Migration" by Robert Roussel, in front of the Jardin des Etoiles, "Passe-Partout", the monument to the visitor, along our sidewalk, in our open spaces the rigorous exercises by Hugh Leroy, Michael Cooke, Robert Murray, and Lorcini, the fragile transparencies by Les Levine, the ephemeral constructions by Ian Baxter, and the intriguing pieces by Sorel Etrog.

More recently, last summer, the exhibition organized under the auspices of the National Gallery, on the square of the Toronto City Hall has, for its own part, permitted the appreciation of high calibre work in busy surroundings. But we are still far from the day when we shall be able to restore a bit of our soul to our streets, our constructions, our sidewalks, our squares, our open spaces. The monumental scale of the architectural elements and that of the pedestrians. The magnificent installations of Bieler, and the kineric, although perfectly immobile sculptures of Nobuo Kobuta. In these two cases the outstanding works demonstrated the manifold possibilities of sculpture, of scale, of material and evoked the range of uses to which different levels and areas can be dedicated.

Concerning the urban environment the most significant occurrence to emerge in these undertakings and beyond them is the development of a new scale, that of the maxi-sculpture, that is preparing to respond to the new civic scale of this continent. The obelisks and the sphinxes of the Egyptians, the Athena Promachos of Phidias, the monumental David by Michel Angelo were so many powerful and appropriate answers to the spaces of their times, but today we must develop even more radical solutions in our steel, glass and concrete canyons. Maxi-sculpture must now confront and compete with the dimensions, distances, techniques, and dynamism of the era of space exploration. Maxi-sculptures became necessary in order to establish a dialogue with skyscrapers, to be used as intermediaries in the relationship between the individual and the immense proportions of the buildings to redefine the serviceable space of the pedestrian, and answer in a positive way the new rhythm of visual perception born of the acceleration of motion in the city.

Expo '67 has given us an ambitious example of this new tendency, a sculpture from outside the country, the superlative construction by Calder that commands attention on the elevated terrace of Ile Sainte Helene, treating the pavilions and the powerful structures of the neighboring bridges as equals and forcefully uniting the surrounding mountain scenes, in this world of the changing object where the aggression of forms and colours that makes itself felt even in the world of visual solicitation, television, billboard advertising, the aggression of forms and colours that makes itself felt even in the country, along the highways, in villages, beside the loveliest sea or mountain scenes, in this world of the changing object where the most simple and the most useful things, a piece of furniture, a coffee pot, a lamp, last only as long as it takes the manufacturers to change them for the thousandth time (and without any reason), in this world that is called consuming and which is, in the point of view of the aesthete, only a world of aggression and fugacity — the very opposite of contemplation, thus of the sculpture-secret — what would sculpt-

by Jacques Folch

We could call "sculpture" the unity of relations, rhythms, balance, an "indescribable space" (according to Le Corbusier), such as are sometimes found in purified architecture.

We could call "sculpture" certain trees and certain landscapes, or still certain bursts of matter perceived suddenly in the break of a rock or some irregular statues that like a photograph show the former movements of the magma.

We could call "sculpture" the naked brick or concrete wall. The petroleum refinery, with its lights, its forests of lines in the manner of Bernard Butler, and the shiny pot-bellies of its petroleum tanks. Or the airplane propeller. The plane itself. The automobile and Bonnie and Clyde's machine gun. Courteges' minnequin, dressed all in white. Cézar's crushed car. The face of Ho Chi Minh or Churchill.

But we call the sculptor's work "sculpture". Perhaps this time we are wrong.

I ask myself this question about the work of sculpture, made by a sculptor for the purpose of expressing his vision (or a kind of vision) thus meant to be looked at, to be simply admired as such and in the end translated by the public and landscapes and engineers at the construction site of a giant fountain-sculpture conceived as a great civic development. In keeping to the spirit of the new techniques of approach to the complex problems of the environment, by which the method of global perception is reenforced and rediscovered, this work is achieved within the limits and in terms of the objectives of the whole of the environmental framework. This work uniting the volumes, the sounds, the lightings, the visual and sonorous composition of bubbling streams of water, indeed presents the traffic thoroughfares and the space accessible to pedestrians in a vast environment. Composed of blocks of concrete 45 feet by 11 feet, weighing as much as 16 tons each, the sculpture will occupy with its basin 23,000 square feet on the 4 acres of the square.

In another respect, an extremely important development with regard to the plans for future orientation is becoming affirmed by complementing the previously mentioned experiences. Sculpture separated from architecture by the advent of the industrial era and the classification of disciplines, again finds its integrated place in the architectural work. Attesting this fact are the powerful integrations of Bieler, Comtois, and Vaillancourt outside and inside the entrance halls of the Administration buildings at Expo 67, prepared in collaboration with the architect Irving Grossman. Another similar witness is the research brought to fruition by Robert Downing and Bieler for the concrete curtain-walls of the Medical Sciences Buildings of the University of Toronto, or still those of Bieler in the study of the monumental forms of the concrete structure of Whitby Hospital (Whitby, Ontario).

All these undertakings accomplished simultaneously, and numerous others such as the total environment experiments by Bieler, Blazec and Levine, foreshadowed the new era of sculpture signifying the promotion of its forthcoming definite and complete reintegration into the multiple aspects and activities of the constructed environment.

Translation by Yvonne Kirbyson
There is no question of comparing industrial designers (and even "town-planners" or of architects, once again that is not the question, and I say that if I were a sculptor I would feel concerned about that as well.

Whether all that is utopian, or whether this participation of the sculptor to the tasks of society is materially impossible remains to be proven. I remember that the participation of the stylist-designers in industry appeared impossible a few years ago. That it is one of the solutions towards the entry of sculpture into the world, appears certain to me, on the other hand and beauty seems so important to me that I pay for the coming of total sculpture, the sculpture of every day of life, of the cultural revolution finally reaching art.

Translation by Yvonne Kirbyson
sentait pas perdue dans l'imense espace du Nathan Phillips et de plus, il a traduit le mouvement et la forme dans une matièr e plus en vogue et par conséquent plus acceptable.

Dans ses récents travaux, Handy a fait table rase de tout ce qu'elle avait fait artificiellement à sa dernière œuvre. Elle s'adonne maintenant à l'art minimal. Toute réference à l'humain a disparu. On n'y perçoit plus la trace de la main, plus de formes humaines, plus de référence à quelque symbole de l'activité de l'homme.

Je n'ai aucun préjugé contre la sculpture minimale en elle-même, mais je crée que c'est un art de mandarins très sophistiqués incapables de se soumettre à un style, et que sa base est absolument que pour un stimulus et minimal dans un désir manifeste de dépossession. N'importe qui peut apprécier un objet "pop" de Greg Curnoe ou de John McGregor, mais il faut avoir de la classe pour apprécier les meubles de Knoll et les cuvettes de Van Dusen qui sont de l'art minimal. Examiner à fond l'art minimal est une chose; transformer cet art en une autre et c'est difficile parce que cette démarche repose sur des idées maîtresses. Handy a eu ces idées un jour mais il les a abandonnées parce qu'il a à faire face, mais qui était à ce moment là incapable de trouver une réponse à cette question. Le système composé de cassures recourbées dévoilent un espace rempli de surfaces peintes, rugueuses, rocailleuses semblant souvent à des seins ondulants, formes qui se font et se reforment de diverses façons. Quand les boîtes s'ouvrent et se referment sur elles-mêmes, les surfaces peintes présentent alors un décor différent. Les boîtes semblent étrangement différentes comprises fois traitées par les sculpteurs ontariens: le conflit entre l'homme et le monde technique. Ces œuvres laissent cependant supposer que l'homme, chaque fois qu'il le désire, peut dépasser ses limites.

Je n'ai décrit jusqu'à présent que le travail des sculpteurs que j'ai connus avant mon accession volontaire à l'ascèse esthétique. Walter Redinger dont je n'avais jamais entendu parler est l'artiste qui m'a de nouveau lancé dans ce monde de l'art. Je n'ai vu qu'une de ses œuvres (d'où il ne blâme le titres mais une touche cette fois) mais je ne suis plus l'oublier. Redinger est un autre sculpteur attiré par la forme humaine. Il connaît les écoles d'Angleterre et de Los Angeles mais il a complètement absorbé ce qu'il a vu et il est devenu très personnel. La sculpture de Redinger qu'il a présentée à l'Art Gallery of Ontario était en "époxy" blanc d'un grand raffinement, aux surfaces lisses, mais qui n'avait rien du joli objet artisinal. Un poing sort d'un mur massif et sinuose. Le poing et le mur ne font qu'un et cependant il semble qu'un corps humain est en train de se former. On peut le voir au moment où il se forme. Une œuvre de Redinger est d'avant garde et la technique est suffisamment poussée pour dissimuler l'action de la main ou de l'outil. Ce côté technic n'est cependant pas un masque qui dissimule le cauchemar de l'homme contemporain traqué dans une prison mécanisée.

Sorel Etrog semblait aussi vouloir traduire ce conflit de l'homme et de la machine. Dans tous les bronces qu'il a exécutés depuis 1965 apparaît une scène de bras ressemblant à des bouteilles de plastique très légère qui est étendue sur le plancher d'une grande salle. Cette œuvre laissent supposer que cette œuvre était placée dans une pièce ou dans un mur. Cela rappelle une mer qui aurait subitement gelé et dont les vagues subsistent maintenant. Les vagues semblent être une série de spectacles changeants. Le résultat à première vue est agréable mais l'intérêt ne dure pas parce que ce ne sont que des ampoules électriques dans des boîtes doublées de fibre de verre. Les boîtes s'ouvrent et se referment de diverses façons. Quand les boîtes s'ouvrent et se referment de diverses façons. Quand les boîtes s'ouvrent et se referment de diverses façons. Quand les boîtes s'ouvrent et se referment de diverses façons.

Martin Hirschberg présente le phénomène opposé. Il a commencé avec une série de petites sculptures de mirages rappelant en bien moins bien Artman vulnérable. Soudain, il a fait table rase de cet art "pop". Handy avait réussi à sauter de son métamorphose et on a passé de la force à la faiblesse, Hirschberg est allé de la faiblesse à la force, mais ce contraste n'est qu'apparent. Les modes sont souvent faciles et tout le monde peut s'amuser, cependant bien peu ont ce qu'on pourrait appeler un style. Il peut avoir un style. C'est un bon artisan et il fait de beaux objets, mais c'est tout.

Ce qui est apparemment manque à cette œuvre est cette technique. Ces boîtes sont élégantes, de bon goût, ils ont même de la profondeur mais il ne dérange pas le spectateur dans son façon de voir et de penser. Si on compare Hirschberg au belge Pol Bury ou à l'américain Robert Breer, la différence est frappante.

Les exemples devraient suffire à illustrer les idées esthétiques du critique. Une bonne sculpture comme toute autre forme d'art doit démontrer que l'artiste a quelque chose d'important et de troublant à exprimer. Il existe un certain nombre de cas où l'artiste a exprimé son rêve et sa cauchemar. Robert Brey, la différence est frappante.

Ted Bieler est un sculpteur de Toronto qui possède cette qualité que si cette œuvre était placée dans un mur, elle ne faisaient pas force grandement. Cette force grandissante est peut-être le résultat de son éducation artistique. Au cours des années 50, il a travaillé avec Ossip Zadkine et Jean Lurçat et il a par la suite étudié l'architecture à l'Université de Toronto. Quoique il en soit, ses œuvres récentes qu'il a exécutés semblent être une nouvelle approche de l'expression minimale. Je parle de Bieler en particulier parce que voilà un sculpteur qui a refusé de se cramponner à sa propre puissance et qui a eu la chance et la chance de travailler avec des formes humaines.

Etrog semble aussi vouloir traduire ce conflit de l'homme et de la machine. Dans tous les bronzes qu'il a exécutés depuis 1965 apparait une scène de bras ressemblant à des bouteilles de plastique très légère qui est étendue sur le plancher d'une grande salle. Cette œuvre laissent supposer que cette œuvre était placée dans une pièce ou dans un mur. Cela rappelle une mer qui aurait subitement gelé et dont les vagues subsistent maintenant. Les vagues semblent être une série de spectacles changeants. Le résultat à première vue est agréable mais l'intérêt ne dure pas parce que ce ne sont que des ampoules électriques dans des boîtes doublées de fibre de verre. Les boîtes s'ouvrent et se referment de diverses façons. Quand les boîtes s'ouvrent et se referment de diverses façons. Quand les boîtes s'ouvrent et se referment de diverses façons. Quand les boîtes s'ouvrent et se referment de diverses façons.
On est porté à penser que l'art cinétique apportera une réponse aux problèmes de la sculpture du XXe siècle. En effet, cet art libère d'anciennes formes, il dépose et symbolise dans des formes factices l'entourage et les possibilités du siècle présent — l'aspect de la ville le soir avec ses lumières éteignantes qui nous suivent sur les grandes routes, cette façon de percevoir la lumière à travers le sujet plutôt que sur le sujet, la sensibilité du peuple signée par le cinéma et la télévision. En outre, l'art cinétique est une forme nouvelle de sculpture, spatiale, matérielle, dans un tout complètement hétérogène.

Jusqu'à présent, les autres n'ont réussi qu'à produire des œuvres de caractère très primaire. Je persiste cependant à croire que la sculpture cinétique et non la sculpture minimale ou la ronde-boise deviendra dans les prochaines décades le mode d'expression qui traduit le plus justement notre nouvelle façon de concevoir l'esthétique.

En Ontario et ailleurs, les artistes les plus intéressants abandonnent les techniques traditionnelles aux artisans qui possèdent leur propre industrie et qui ne se contentent pas de procurer des machines ou des bricolages. Contrairement aux artisans, ces industriels ne se satisfont pas d'avoir créé la nouvelle, ils évoluent toujours vers l'industrie et de l'électronique mais ils doivent aussi faire face à l'indifférence sinon à l'hostilité ouverte des hommes d'affaires, collectionneurs, directeurs de musées, propriétaires de galeries, critiques d'art et autres qui, pour la plupart, croient encore que la sculpture se doit d'être exécutée dans une matière coûteuse qui demeure immobile pour toujours là où vous l'avez placée. Cette façon de comprendre l'esthétique est en voie de disparaître rapidement et les sculpteurs ne devraient pas s'attendre à être félisés, mais il faut leur laisser que cette sculpture représente des valeurs de possession et d'individualisme bourgeois largement dépassées en de tels termes que la révolution industrielle. Elles ne peuvent donc avoir cours que sur la place du marché d'une petite ville de province. Sur ce plan, malheureusement, plusieurs d'entre nous sommes désemparés de la marche du monde en théorie et en pratique. Nous nous sentons plus rassurés au milieu de nos propres œuvres de caractère très primaire.

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Traduction de Lucile Ouimet

sculpture and more in western canada

BY DAVID PHILIBERT

It used to be fashionable to say of Western Canada that painters grew on trees but that sculptors hid under stones. It wasn't true of course, but it was a way of emphasizing that all of the important work of sculpture in the country was being done in Montreal and Toronto. The changes of the past two to three years have been so rapid that it is not an exaggeration to claim that the west, and particularly Vancouver, is now on a par with or even surpassing other Canadian centres, especially in the creation of environmental sculpture in which plastics, light, sound and movement play such a prominent a role.
l'art dans la région de Regina, mais, tourné vers la scène artistique de l'Université de Saskatchewan, il a effectué des sculptures en acier soudé. Dans ses œuvres, il y a des éléments de chaise, qui se réfèrent à une veine plus légère. Des pièces comme par exemple, un phénomène très particulier à Saskatoon. Une de ces pièces est de Brian Epp qui est professeur d'art au Technical College de Regina. Le but de ces sculptures est de créer un phénomène très particulier à Saskatoon. Les artistes sont devenus sculpteurs à leur tour. Au printemps de 1966, lors d'un symposium organisé par Bill Epp avec l'aide de la Mendel Art Gallery, les étudiants ont eu l'opportunité d'exécuter une série basée sur la forme du tambour. Ces compositions sont construites sur une base en forme d'arche qui les élève et les supporte. Les surfaces traitées au moyen de la torche acetylique portent la marque de l'écriture de l'artiste. Cette dernière année, Bill Epp a fait des sculptures au moyen de feuilles de contre-plaquage. L'arche qui forme la base de ces sculptures est largement étalée et l'œuvre s'étale en donnant l'impression d'un objet spatial plutôt que d'un monument.

L'intérêt constant que Bill Epp a manifesté pour la sculpture a créé un phénomène très particulier à Saskatoon. Plusieurs de ses étudiants sont devenus sculpteurs à leur tour. Au printemps de 1966, lors d'un symposium organisé par Bill Epp avec l'aide de la Mendel Art Gallery, les étudiants ont eu l'opportunité d'exécuter une série basée sur la forme du tambour. Ces compositions sont construites sur une base en forme d'arche qui les élève et les supporte. Les surfaces traitées au moyen de la torche acetylique portent la marque de l'écriture de l'artiste. Cette dernière année, Bill Epp a fait des sculptures au moyen de feuilles de contre-plaquage. L'arche qui forme la base de ces sculptures est largement étalée et l'œuvre s'étale en donnant l'impression d'un objet spatial plutôt que d'un monument.
enseignée à Edmonton a répandu la théorie de structurisme dans toute l’Alberta. Ses œuvres légèremen asymétriques et très mesurées sont certaines des plus colorées que ceux de Bentheim. Il y a très peu de sculpture dans la veine contemporaine en Alberta.


En Winnipeg, un petit nombre d’artistes ont choisi la sculpture comme mode d’expression. La School of Art, maintenant affiliée à l’Université du Manitoba, a offert ces cours de sculpture pendant de nombreuses années. Cecil Richards qui travaillait dans un style moderne figuratif coulait ses pièces dans le bronze, il a dirigé le département de la sculpture jusqu’à ce qu’il soit remplacé il y a deux ans par deux professeurs américains.

Mc Cleary Drope qui a travaillé depuis 1960 est le sculpteur le plus fort de cette région. Il a d’abord fait de la sculpture témoin, comme la suite. Il a adopté la sculpture sur métal, travaillant avec de nouveaux matériaux. Devenu familier avec les techniques de la soudure, il a construit de grandes formes d’acier qui sont de réels monuments à caractère lyrique et poétique qu’il place sur un piedestal. Il appelle cette série “Homage to Helios.” Ces formes inspirées de la géométrie de la nature en révèlent la structure organique et les formes invisibles et profondes. Drope a exploré un nouveau champ récemment en créant des œuvres cinétiques composées de deux grandes sculptures juxtaposées dans des tubes de béton. Il a travaillé en collaboration avec un ingénieur électrique dans l’élaboration de cette dernière œuvre.

Ivan Byre, un autre artiste de Winnipeg, qui est plutôt peintre, doit aussi être mentionné. Il a fait une série de travaux en béton, qui sont bien colorées et d’autres recouvertes de tissu. Ce sont des membrures qu’il a d’abord exécutés en peinture et qu’il transposa maintenant en trois dimensions. Ivan Byre a aussi créé récemment des formes d’hommes et de femmes en argile.

Deux artistes de Winnipeg, Bruce Head et le jeune américain Robert C. Sakowski qui font partie du personnel enseignant de la Art School de l’Université du Manitoba depuis 1967, sont passés de la peinture sur toile au relief sculptural. Bruce Head tire de ses roulottes de films en diverses formes qui constituent la base de ses constructions. Il a créé une toile sur céotto et il peint la surface. La pièce apparaît comme une toile de peinture et de grandes taches de couleur se déversent à l’intérieur de la toile. Robert Sakowski a présenté une œuvre intitulée “Untitled Construction” à la Eleventh Winnipeg Show (Winnipeg Art Gallery) en novembre 1968. Cette œuvre est faite de peinture liquide de couleur blanche. La toile est une surface large qui est mise à plat sur une toile de toile. La toile est ensuite exposée sur le plancher. La toile ayant été étendue sur un cadre de bois a pris la forme d’un élégant dessin géométrique de couleur blanche. La bande de livres blanches et aussi continue le dessin en forme de grande file et repose au-dessus de la construction. James M. Barr, diplômé de la School of Art, a aussi participé à cette exposition. Sa sculpture “Power Power” est faite d’une grande forme d’acier peint et de parties de matière plastique qui pivotent. Un usage rose couronne la pièce et de grandes fleurs de couleur pastel tournoient autour de ces fleurs. C’est de nouveau une sculpture en toile et en toile.

Les sculptures des provinces du Prairies ont réussi à se tenir en contact avec les grands mouvements de l’art contemporain en dépit de la distance qui les sépare des grands centres d’art du monde. Ils font des expériences au moyen de nouveaux matériaux. Ils créent des œuvres qui se veulent près de conditions de l’environnement. Ils font aussi des tentatives pour créer des formes qui soient à la limite de la peinture et de la sculpture. Les grands problèmes actuels d’expression sont devenus leurs propres problèmes. J’aimerais en terminant remercier les artistes et mes collègues qui m’ont aidé à recueillir les renseignements contenus dans cet article.

Traduction de Lucile Oulier
Ses sculptures sur bois (qu'on devrait considérer comme lui appartenant en propre, si on les compare à ses œuvres créées plus haut) expriment une nouvelle façon sociale réaliste et inspirée qui se rapproche de l'image "Pop."

Les deux vedettes de la scène artistique aujourd'hui sont Charlotte Lindgren et Fred Willar. Lindgren est une tisserande accomplie, à l'imagination farfelue et une artiste hors norme, tandis que Willar est un sculpteur qui travaille surtout dans les trois dimensions. Evidemment, on ne peut voir ses œuvres dans les endroits publics des Maritimes — elle doit encore se contenter de vendre ses pièces importantes à Halifax même si ses œuvres sont maintenant reconnues à l'échelle internationale. Elle a toutefois la chance d'être représentée dans des collections importantes. Elle a également le don de créer des sculptures très personnelles.

Dans son article "Pop," l'artiste projetait une sculpture qui, à sa manière, rappelait certains grands noms, mais aussi dépassait les attentes. Cette sculpture était une sculpture qui, à son époque, s'imposait par sa présence. Elle se dirigeait vers l'idée de l'indépendance artistique. Tout ce qu'on peut dire, c'est que de telles sculptures sont en cours de création.

Fred Willar, jeune artiste de Saint-Jean, prône le devenir d'un sculpteur de premier ordre. On a encore pu voir ses sculptures à l'exposition "Art de la Renaissance" à Lausanne, où son œuvre "Comité de l'Art" a été exposée. Il a également donné un entretien sur "Art et patrimoine" à l'Université de Virginie. Son travail a été sélectionné pour l'Exposition "Perspectives," où il a exposé "Art du XXIe siècle.

Le sculpteur a une grande importance dans la vie des artistes. II est le promoteur de l'art contemporain et il est considéré comme l'artiste qui a le plus d'influence sur la scène artistique. Le sculpteur a une grande influence sur le public et il est considéré comme l'artiste qui a le plus d'influence sur la scène artistique. Le sculpteur a une grande influence sur le public et il est considéré comme l'artiste qui a le plus d'influence sur la scène artistique.
Artists facing work with architects react in two ways: if they have previously had contracts, they say the same people always obtain them and that not enough publicity is given (the system of sub contracting of contents is inherited) and if they have never had contracts, they say then that the architects usually consult them last, and that the artist in this collaboration is unfairly dealt with and treated like a poor relative. A certain ambivalence appears in these two attitudes. On one hand painting and sculpture are often defended as gratuitous arts, arts of pure research, having no connection with the client. It is often cited: "When I create, I do not wonder for whom I create, I must make what I am doing and saying understandable and not make any compromises." On the other hand, the same artists seek contracts with architects, they seek to integrate, to participate, to reflect on the problems of the present day world in order to retransmit them through their works. At the present time, the dilemma between an artist like young people, between a work that is functional and professionalism is artists in opposition among themselves. Not long ago, a group of eight artists (sculptors, craftsmen, mural painters etc.) gathered to examine and attempt to clarify relationships with the architects. They submitted a memorandum to the government, in which they sought to establish certain standards of conduct. The group wants to be consulted as a group: it is the group that will accept contracts and not just some among them.

This manner of group reaction before certain problems leads us to understand the tendency towards an increasing integration of the artist into society. The Association has a legal advisor, certain painters and sculptors engage the services of a general agent who looks after the promotion of their works. If certain artists consider this collaboration to be foreign to them, young artists tend to better accept this collaboration with legal or financial agents, whom they consider to be experts necessary in the promotion of their trade. We wanted to point out here only a few rather recent aspects that the activity of sculpture involves without claiming to a very profound analysis of the bonds that exist between all of these aspects.

Translation by Yvonne Kirbyson

**youth in the Quebec cinema**

BY DOMINIQUE NOGUEZ

"Youth is the time when we do not know what is going to happen"— Henri MICHAUX

The Greeks had invented adolescence, the 20th century has invented youth. Who was young in 1750, in 1820? The cabinet-making son's picked up the trying of shoes when he grew his first whisker, and sometimes sooner: he had been a child, with childish dreams; then he was suddenly a man, in a blue apron that was too large for him, with the right of dreaming only of the thousands of youths in the Quebec cinema.

The young people in the Quebec cinema usually rarely experience a childhood (by Francis Forman), and they are impatient people, where, in addition, ideas and techniques change in a flash; you will have in this way an increasingly numerous and aggressive group of older people—but they still dream, and melancholy. The greater it has become of the risks and commotions, more than to their liking, so as not to tolerate any more—and you also have, I imagine, one of the keys (2) of a certain number of recent revolutions, most often abortive, but still-remembering and meliorating.

The real problem of contemporary societies, from Tokyo to Rome and from Chicago to Paris, is not their youth, it is their older people.

This stated, youth is the most delightful malady of the century.

Actually, speaking of youth in the cinema of Quebec amounts to stating a two-fold pleonasm. So true is it that the main point of the Quebec cinema is its young cinema and that nothing interests a Quebec young person more than the youth of Quebec cinema, before it even discovered a romantic literature or a political existence, that France quietly rediscovered Quebec. And it is through its young cinema, as much and perhaps more than through its literature or its poetry, that the whole world is discovering or will discover it.

It is not only that the young Quebec cinema reflects Quebec; it is Quebec that reshapes the young Quebec cinema. When the young people see to this. It is often suggested: his films (the first ones at least) are unanalyzed, they are disturbing, and on them seems to weigh the terrible weight of an entire world, almost of two entire worlds, they are almost completely absorbed, as it were, the economic conditions and the psychological atmosphere of Quebec; thus in their imperfect existence, they imitate this divided country.

The youth in crisis. For no matter how much we look, little apathy and little serenity are to be found in the portrayals of young people in the Quebec cinema. This includes the gaiety of the young marionettes of *Kid Sentiment* (by Jacques Godbout, 1968), that was shot in a room among the forests of the Laurentians and plunged into a Pop game (by Francis Forman). It is rather as if to both reconstitute the unity of an uneasiness.

An uneasiness that is readily defined. There is no question here of some vague weariness of life in general, nor even of the particular difficulty of being adolescent. No doubt there is found in some of the short films of Michel Brault—*Le Temps perdus* (1964) and *La fleur de l'âge* (1964)—something like a sketch of a portrait of adolescence, in general. And it is very true that Geneviève, Louise or the girl in *Temps perdus* are reminiscent of the adolescent girls and boys of Truffaut (4), Olmi (5), Forman (6) or Mingozzi (7) — but however, on Brault's part, less emotion (apparent), a less developed comic sense or feeling for the touching detail (but this is just as well), more coolness and more discretion, a rather uncommon refusal of oversignificant detail, these supersymbols that always seem to be added in disorder of being young in general than the very definite malady of being young today in Quebec. They are always already committed, in spite of themselves; it seems they have skipped a few stages—those of varied miscellanea, of the sarcastic or whispering type, of the vague yearnings—and have reached definite complaints and grievances. No doubt they are sometimes silent, and certain looks become terrible in the silence (9)—symptomatically deprived or symptomatically deprived for what for them is the most contended and the most vital; the right to speak—in their language. But someone speaks for them (Gilles Vigneault in *Les bacheliers de la Se*, by Clément Perron, 1962), or else the commentary comes, with a ferocious humour, to speak plainly (Patricia et Jean-Baptiste, by Jean-Pierre Lefebvre, 1968).

Yet, most of the time, they speak for themselves—and almost always with a startling lucidity and an adequately clear intuition of the causes of the malady and the remedies to apply to it (these remedies might be called bombs) in order to startle, when the
opportunity arises, the silent partners of the film in which they were allowed to express themselves (like Jeunesse année zéro, by Louis Portogais, 1964 (10)). However everything unfolds as if they were on the point of taking action. In films as varied as Le chant des les sec (by Gilles Groutz, 1964), Jeunesse année zéro or Jusqu'au cœur, the revolution makes its presence felt, but like a shadow, I mean less like a reality that is being prepared — seriously (La Chinoye, by Jean-Luc Godard), more seriously or trough the theme of the young man (or the young woman) at once (En marge, by Robert Kramer) — or being exited (Now, by Santiago Alvarez), than like a still vague probability, as best like an imminence that is at once wanted and feared. (11)

This kind of hard and pragmatic realism, this way of saving dreams, is explained by two reasons that make one: the young people who speak (or are eloquently silent) in Quebec films are almost all already deeply committed in “life”. From school, that they left too soon (Les balbuzards de la joie and which their parents believe are generally stiff and cautious about this young man (or this young woman) elusive, sometimes veerose but most often silent, there is something urgent about the youth of adolescence through the centuries; for the very reason that it persists in showing to the contrary that before our 20th century, adolescence did not exist.

But the Quebecer, the most important ones — evidently being found in political and economic context.

(3) It will be noted that if the cinema of Quebec takes an interest in a few older people (Alexis Tremblay, Charles De Gaulle) it is only in as much as they foreshadow or precipitate, often without their knowledge, the future of Quebec. Ferraut is no more “Christian Nationalist” than Jean-Claude Labrecque or Claude Fournier are Gaullist. But through their respective age, they speak of (and they speak to) Quebec youth. Le règne du jour, La visite du Général De Gaulle, or Du gardien un particulier, are less cryptic than antithesis films.

(4) Les quatre cent coups; the sketch in L’amour à vingt ans; Baisers volés.

(5) Il poste.

(6) Les de pique; Les amours d’une blonde.

(7) Trio.

(8) Everything takes place as if it were after an amazed discovery of Godard, (1961), without the Gaullist. But almost do exactly the same, and which play, in societies that are sufficiently rich, and which speak to) Quebec youth.

(9) The others who have the time can permit themselves. The Quebec film producers had reacted immediately and sharply related, (La Chinoise, by Glauber Rocha), both of the Godards exists. Therefore, if the Montreal police shows itself to be scandalously brutal towards young people (or not so young people) it would be immediately and sharply related, (Anémone, by Philippe Gattel).

(10) It follows from this that there are two types absent from the picture gallery of the French cinema of Quebec: the hippie and the student. The absence of the student — not as a future executive or a future professor, nor as a young political militant or trade-unionist, but as a young intellectual without responsibilities, an apprentice doctor of esthetic and critical rights — is symptomatic at once, of this kind of policy of priorities that means that those who never had the opportunity to speak in the foreign cinema, when students could speak, will be permitted to speak first, and is symptomatic of the absence of a numerous class of already advanced students who have these third type missing, (except in Kid Sentiment): the son of the wealthy bourgeois. The satire of the bourgeoisie is also a luxury that only film producers and societies that have the time can permit themselves. The Quebec film producers attend to the most pressing things: before making a parody of those who have the power of speech, it is a question of giving the power of speech to those who, for speech, have only had a parody. A rather brief scene from Jusqu’au cœur hardly weakens this type of evidence: the time of the Chabrols has not yet come to Quebec, that of the Truffauts but barely, only that of the Godards exists.

(11) It is known that the film, commissioned by the Liberal party, was displayed, on the part of the young people from one end of the province to the other who were questioned in it, such a skepticism towards the governmental team and such a clear revolutionary determination, that the Lesage government had it destroyed. Fortunately, two copies escaped destruction.

(12) In Jeunesse Annee Zéro.

(13) In a nutshell, the stage of utopian dreaming or critical refinement, which is most characteristic stage of youth, has not been reached, or has been skipped.

There is still not a Quebec youth, there are only young Quebeckers.

However, the superposition of various pictures that the cinema makes finally suggests a unique portrait. With an eye by Jean-Pierre Lefebvre, who speak and act like intellectuals, do not, or almost do not claim to be so. In any event they are obliged to earn a living (Claude tries his hand at journalism in Le chant des les sec; Jean-Baptiste is a cabinet-maker — without conviction it is true —, and Garou works on a site).

And here is a second reason, that is explained by the first: there is really not yet a youth in Quebec. I mean: a youth forming a socio-intellectual group that is sufficiently mixed, idee, and important to play as such an esthetic and political role comparable to that of the Western youth, themselves talking about provos, (protesters, hippies) — and which play, in societies that are sufficiently rich, established, and stable to support them, the ambiguous role of parasite conscience. (12) The esthetic and political role of the youth of adolescence through the centuries, fot the vety reason that it is symptomatic at once, of an entire conception of the world (connotation that is affirmed in "the underground" American of English-Canadian cinema, and certain Dutch films, like Joseph Katus pimp — by Wim Vensstappen, or French films, like those of Francis Leroi or Pierre Gagnon). These young people (or this young woman) who speak (or are eloquently silent) in Quebec films are almost all young? Married too soon, imprisoned too soon, (Jusqu’au cœur, p. 138) "(Le règne du jour, La visite du Général De Gaulle, or Du gardien un particulier, are less cryptic than antithesis films.

(14) Les quatre cent coups; the sketch in L’amour à vingt ans; Baisers volés.

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(18) Likewise, if the Montreal police shows itself to be scandalously brutal towards young people (or not so young people) it would be immediately and sharply related, (Anémone, by Philippe Gattel), without the round about manner of an esthetic denunciation (like that of the American "underground") or an almost psychoanalytical demystification of the multiple images of the Father (Anémone by Philippe Gattel).

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Rembrandt exhibition

BY JEAN-PAUL KAUFFMANN


"Oh yeah! He was not appreciated by his times!" This sort of reflection which was heard several times over during the exhibition of Rembrandt and his pupils indicates fairly well that the romantic notion that the artist is "lonely and misunderstood by his century" has again been accepted without proving anything to the public. In the gallery one feels quite at ease in front of a Rembrandt! In a country of well-established artistic traditions, he dared a feat of strength and met with resistance. A popular painter, he later on became disputed, and even despised. It is a short distance from that to making him the first of the "accursed painters".

Unfortunately reality was very different. No doubt Rembrandt never was, like Rubens, a painter coddled by his contemporaries. However, in his time he was a much sought after artist who did not disdain his presence. With respect to this, it is not necessary to go to his atelier, the master indeed signed many of his canvasses himself. It is, for example, that one of the pictures exhibited, "The Feast of Esther", attributed to Rembrandt, is the work of one of his pupils. Moreover, the number of canvasses by Rembrandt that were shown (a total of eighteen of one hundred and eighteen) is not necessarily a great consideration. The pupils shine through their teacher, in the manner of a prism. Canvasses for the greatest public. If that could be paid to please, it was not through obtuseness or an excessive individuality. For years he endeavoured to find a compromise between customs and his own nature. When he freed himself, it was quietly.

The very subject of the exhibition which the Montreal Museum of Fine-Arts has the effect of destroying many false legends. Would a painter scorned by his times have had so many imitators? To this we answer that it has become very difficult today to recognize the works by his pupils. To encourage Rembrandt. To encourage his pupils at his atelier, the master indeed signed many of their canvasses himself. It is, for example, that one of the pictures exhibited, "The Feast of Esther", attributed to Rembrandt, is the work of one of his pupils. Moreover, the number of canvasses by Rembrandt that were shown (a total of eighteen of one hundred and eighteen) is not necessarily a great consideration. The pupils shine through their teacher, in the manner of a prism. Canvasses for the greatest public. If that could be paid to please, it was not through obtuseness or an excessive individuality. For years he endeavoured to find a compromise between customs and his own nature. When he freed himself, it was quietly.

But was it so certain that Rembrandt's skill was valuable only for himself? The case of Aert van der Gelder who was his pupil from 1661 to 1667 is especially disturbing. Was he only an imitator of talent? In any event, he was one of the few who were able to see, to take apart and analyze in an almost perfect manner all that which made up Rembrandt's art. But it is painting like "Abraham and the Angel" which can give as much pleasure as a genuine Rembrandt, it will always lack the most essential value of art, the creative initiative.

What does Rembrandt represent for us today? A turning point? That is not one of the great painters. The influence he incorporated. Moreover, the number of canvasses by Rembrandt that were shown (a total of eighteen of one hundred and eighteen) is not necessarily a great consideration. The pupils shine through their teacher, in the manner of a prism. Canvasses for the greatest public. If that could be paid to please, it was not through obtuseness or an excessive individuality. For years he endeavoured to find a compromise between customs and his own nature. When he freed himself, it was quietly.

The Baudelaire exhibition presented by the Réunion des Musées Nationaux on the occasion of the centenary of the death of the poet, superbly crowns the group of displays to which the event gave rise. Uniting a considerable number of varied objects (the catalogue comprises 779 articles: paintings and sculptures of which Baudelaire most human. At the same time a light floods the faces. It is not this light that naturally bathes objects, it is more a matter of an ideal light, the illumination of thought that makes one sense the spirit of the model more than his presence.

And yet, Rembrandt is not a painter of the fantastic. Oddly enough, it is one of the great painters whose observation is synthetic and abstractive, of barbarism. Baudelaire — "Constitués Esthétiques"

Sometimes fate not only does things well, it also happens to have hit. At almost the same time in November 1968 occurred the opening at the Petit Palais of the exhibition devoted to Baudelaire the critic and in the Grand Palais just across the way, an exhibition called "The Art of Reality", grouping a collection of present-day American works.

Many thoughts come to mind comparing the reception given each of these exhibitions. All the critics rushed into the rooms of the Petit Palais completely secure in the prospect of having to admire works sanctioned by history... then they went to see "The Art of Reality" merely to laugh it up a little in front of the present-day works of the American barbarians. Wishing one were Newman, the futurist, this approach is still being affirmed.

The Art of Reality thus disoriented the French critics with a few exceptions (Ottok Hahn in the Express). Baffled, they nevertheless did not lose their conviction that all is that is not French is by lack of imagination, absence of measure, is only false avant-garde, and in a word, does not exist. However, "The Art of Reality", the exhibition that is well-deserving of its title. This reality is the immensity of the American space, the vast starkness of contemporary architecture, and this art is the sparkling of colours no longer sustaining an image, but it is a source of rhythms, of direct feelings translated by a refined talent, a source of infinite perspectives opened with the little key of pure colour. It is natural that this art should be difficult to understand for a Frenchman who is used to living in a very civilized and protective nature made up of a multitude of small varied spaces where the dimensions of immensity never arises.

An American critic told me: "There are mostly painters among the visitors to the exhibition. Indeed artists do not allow themselves to be impressed by the barriers that one's culture creates; they look only at the work that is in front of them and wonder about the reasons for its efficacy, and consider the message from another world that it brings to them. Thus, Ellsworth Kelly and Frank Stella, who is painting. painting great flat tints on surfaces where colour modulates in almost imperceptible vibrations (and which is fascinating for that very reason), and invents perspectives whose limit the eye cannot surmount, summarize one of the essential motives of the American personality, dynamism. From Barnett Newman, the forerunner, this approach is still being affirmed.

The collection of works (there are 54 in all) ranges from Newman, Morris Louis, Liberman to Donald Judd, Larry Fons, Jasper Johns (a marvellous canvas made up of white figures blended into a monochromatic surface) to the sculptures Tony Smith, Robert Morris, Antoni Wilkowski, and includes Pollock, Still, and Rothko. This exhibition was organized by a very young organization created by André Malraux, the Centre National d'Art Contemporain. In bringing The Art of Reality to Parisians, the CNAC did a fine thing and presented a good exhibition.
Theatres and the charge of realism would carry great weight.

There are more Baudelaire was there to realize, to encourage, and to support. He defended Corot against the blindness of the serial writers. What did Baudelaire was there to realize, to encourage, and to support. He defended Corot against the blindness of the serial writers. What did Baudelaire was there to realize, to encourage, and to support. He defended Corot against the blindness of the serial writers. What did Baudelaire was there to realize, to encourage, and to support. He defend...
the museum can be seen a little oil painting: a pastoral scene with rather disagreeable and clumsy colours but which is not lacking in feeling. The sculptor Ramey and the painter Naigeon, the curator of the Musée du Luxembourg, friends of Joseph-François became part of the family council of Charles on the death of his father. Indeed, Baudelaire lost his father at the age of six.

In his home, he became accustomed to admiring paintings by Prud' hon, Greuze, Bury. As early as ten years of age, he was interested in describing paintings he sees. In 1838 (he is 17) he writes to his stepfather: "A few days ago the entire College with all the masters went to Versailles. The king is inviting all the royal schools for a day. Thus we stroll in all the rooms. I do not know if I am right since I know little about painting, but it seemed to me that the good paintings were few and far between; those of the Empire period that are said to be very lovely often appear so regular, so perfect. Perhaps I am speaking without rhyme or reason but I am only relating my impressions..."

This love of painting will cause in part his financial setbacks and the quickly realized threat by his mother to give him a legal guardian. Indeed, two years after having received his paternal inheritance, he already had a great many debts due in large part to the purchase of pictures.

Baudelaire and his family

The exhibition focuses on Baudelaire the art critic but thanks to certain documents we are also able to know the family surroundings of the poet better, this sheds new light on its singularity.

Singularity? A sentence by Nada, the famous photographer who was also a talented sketcher as a few of his works exposed here attest, gives us an idea on that subject. A few days ago, a group of us was so attracted by the way of the painter-photographer that we came out of the sincerely turned up collar of the overcoat, a severely defined nose, between two eyes that are unforgettable: two droops of coffee under eyebrows that go up...a clean-shaven face... a slightly distressed expression...a certain apprehension...he was not like other people." Legend has it that Balzac and Baudelaire having met on the street quite by chance, without ever having been introduced recognized one another right away and began a lengthy conversation!

The father of Baudelaire: a portrait reveals him to be a man with an animated face, lively eyes, with fine hands and a good-natured and artistic appearance.

The mother of Baudelaire: Caroline Dufays, born in England, lost both parents when she was seven, and twenty years later married a friend of her guardian, Joseph-François Baudelaire, thirty four years her senior. Eighteen months after the death of the old man she remarried a military man who was only four years older than her. She must not have doubt, have retained some nostalgic thoughts of this first marriage and how she could not consider with a particular emotion the survival in her son of the paternal interest in painting?

"In my childhood there was a period of passionate love for you" the son writes about his mother, "I was always alive in you, and you were mine alone."

At the death of her son, she wrote to Poutet: Maltrats, Baudelaire's friend: "General Aupick, my husband, adored Charles. What a shock it was for him when he refused everything that might give him the satisfaction of pleasing his adored Charles. He must have been independent and be an author. What a disappointment in our family life which had been a happy one until then? What a sadness! If Charles had let himself be guided by his step-father he would not have left a name in literature. It is true, but all of us would have been happier."

Baudelaire had certainly sensed this reproach when he wrote this painful and enormous blasphemy:

\[\text{Benediction}\\
\text{When by decree of the supreme powers}\\
\text{The poet appears in this weary world}\\
\text{His mother terrified and full of blasphemies}\\
\text{Clenches her fists at God who takes pity on him.}\]

It is true that to the literary talent there was added the violent extravagances of the dandy, and that the fear of shocking did not act as a very effective restraint in Baudelaire. His very singularity cut him off from people who were not lacking in good qualities but who lived in a conventional environment.

The step-father: James Aupick. A soldier who had worked his way up, he was to become a general, then an ambassador of France and a director of the Polytechnic School. He was in that capacity at the time of the revolution of 1848. One of his students relates that "the boys of the School decided that during the riots they would scatter the various dignitaries on the various dignitaries on a viewing to try to establish a truce. An ordinary leader would have sent us back to our studies, but General Aupick was not an ordinary leader. He had a great deal of firmness, combined with kindness and a rare wisdom. With a perfect tact he authorized our decision."

Concerned about discipline and perhaps because he was not anxious to have in his home the child of the first marriage of his wife, he placed Charles in a boarding school in Lyon, then in Paris. When Charles had worked well he sought to reward him with fencing lessons. The child preferred courses on the history of religion!

Of the two portraits of him that are to be found in the exhibition, one emphasizes his squarely set face. His military but not insensitive appearance gives there an impression of rather rigid straightforwardness. The second is more flattering, the face is more animated.

Baudelaire often wrote loving letters to his step-father. "General Aupick, my husband, adored Charles. He is neither an ogre, nor a fool, nor an old foxy, but simply a good soldier who was a little rigid in his ideas, strapped into his uprightness as in a uniform and quick to reach for his sword."

A description of Claude-Alphonne given by a friend of the poet enlightened us on the nervous heredity of the former: "I heard someone shout at the coachman: go to M. Baudelaire's house. The coach stopped in front of a fine looking house. A man stormed out of our carriage. It was M. Baudelaire, our M. Baudelaire physically oversized, biger, stronger, brusque, moving imperiously by fits and starts, a Baudelaire with galvanic gestures. He died at the age of 57 of hemiplegia.

When one reads the Letters to his Family, written by the poet when he was between the ages of 11-20, one is struck by the emotional wretchedness of this child isolated in the provinces, too proud to try and beg for pity but who is continually seeking to please his parents, to be a source of satisfaction by his success and who is already like a man and is not able to give this satisfaction to his loved ones. Will the ironic assurance of his uniqueness be sufficient later to assuage this old torment?

The poetic life he preferred physical and intellectual joy to the heavy burden of conformity. The abuse of stimulants to find pleasure "in which one drowses" already indicates a propensity for the exquisite soothing of prematurely exhausted nerves. He was only 44 years old when he was struck by apoplectic strokes followed after a general paralysis. He died on August 31st, 1867, in Paris, where his friends touched by his poverty had sought to obtain for him a pension from the Instruction Publique. He left behind his work as a poet,ulin Poèmes sur la Mort, Mon Coeur mis à nu, the Curiosités Esthétiques, and the wonderful translations of Edgar Poe. Velaine had written about him: "The great originality of Ch. Baudelaire is in my mind his physically and essentially representing modern man... by this I mean only the psyche of modern man such as he has become due to the refinements of an excessive civilization; modern man with his senses sharpened and vibrating, his painfully discerning mind, his brain saturated with tobacco, his blood burning with alcohol, in a word, the supreme nervous wreck, as H. Taine says it.

The exhibition enjoyed a considerable success. Schoolgirls and boys, and people of all ages went to refresh their adolescent memories or to deepen their knowledge of a poet who lives on in each one of us.

Translation by Yvonne Kirbyson

gallery-hunt

BY JULES ARBEC

Our modern life plunges us directly into this universe of forms and masses that surround us. But day by day prosody stumps the spatial beauty that surrounds us, the harmonies of lines and forms which unobtrusively respond to one another. It is from this hermetic world that our sculptors borrow the free motion of lines and forms to refine them by conferring on them a new dimension that infuses them with a new esthetic dynamism that certainly is pleasing to the eye. That is the impression that I received after visiting a few sculpture exhibitions that were held last fall in a few galleries in Montreal and outside it.

What most amazed me in the majority was no doubt the great variety of materials that the artists used and the originality of the various techniques that they had developed to express their ideas. The exhibition of sculpture exhibitions which emerged from this. In this manner Serge Tousignant pleasantly surprised us when he left last exhibited at the Godard Lefort Gallery. His new sculptures are interesting as much for the formal research which was apparent in them as for the originality
joined to a very rich imagination. In a few words, Tosignant is one of our young sculptors who is in control of all of his abilities which he is skillfully and assuredly channeling. A sculpture such as his "Mouvement dégressif rose" reveals his great mastery of his art that joins a searching sense of geometric construction. Cubes and pyramids set one against the other give a total symmetrical effect whose modernism distinguishes a certain static state. However, there is evident an equilibrium and a stability that make the harmony and the work. But Tosignant attains an even greater excellence in his guillotine and spherical bulb in which the artist has worked and turned to good account a multitude of possibilities that he exploited with great success. His guillotine is without any doubt the work which most greatly attests to the innovating spirit of the artist. Conceived according to a very rigorous plan this work is composed of three-shaped stones whose length extends over one metre. These stones are divided in the centre by a mirror reflecting the forms of each one of the sides, where each panel composing the whole of the structure is coloured by tones varying from red to yellow and also including light on green. This scale of colours forms a harmonious range in which each colour is reciprocally glorified by its contrast or complement. These two series of colours are reflected in the mirror in the centre creating an almost prismatic effect allowing the viewer's eye to make a visual synthesis of the different colours that works are made up of each of the sides. Besides, he does not think this is cybernetic art, but it is at the very least a formidable experiment whose technique could probably be probed further. His "Bulle stéréoépipique" presents a design that is interesting in the choice of materials in the use of a metallic plate whose plexiglass defines the form of a half-sphere whose surface reflects the light that plays on the decorations painted on the sphere. The light rays join the work. This globe is mounted on a stainless steel base on which every light reflecting plays and flashes back on metallic bands drawn on the surface. This metallic plate similarly reflects exterior objects, these reflections are distorted by the glass that surrounds them.

By its visual illusions that it creates this work constitutes another means of participation of the viewer in the work of the painter. The exhibition was made up moreover, of paper collages whose parallel edges were bordered with strips of different colours, that showed the board surface of the centre. This exhibition revealed a prolific and original artist whose success seems already assured.

It is in this manner that our young artists are increasingly asserting themselves as much at home as abroad.

Last December, Jean Noël exhibited about twenty mural sculptures at the Carmen Lamanna Gallery in Toronto. After having used wood and metal as means of expression, Jean Noël arrived at a series of experiments with sheets of plastic which yielded very good results. His works are made up of freelance of set one beside the other creating a certain rhythm. This rhythm is accentuated on the one hand by the modification of masses whose plastic arrangement is shown to advantage by the slightly graduated colouts. On the other hand, the slight gradation towards a point forward, this produces a very interesting play of lights on the material. These arrangements are as much as twelve feet long and form a homogeneity that is very coherently structured as much in the variation of the colour as in a very esthetic division of the masses.

Last summer at the time of the display of the sculpture of young artists at the Musée d'Art Contemporain, Jean Noël had presented works done with a great geometric stylization. His inventiveness was revealed by the varied arrangements of his interchangeable cubes. Noël certainly has a very searching sense of space as he demonstrated in his previous works. In the experience of his sculptures placed in a prominent position on a wall, the artist does not exploit all of space as in his first works. But his new creations are perfectly adapted to an environment art. In this matter we are able to appreciate the innovating quality of Noël who is always seeking to create in terms of global art.

The exhibition of young sculptors at the Musée d'Art Contemporain is always an event. Seguin wants to gradually bring matter under control and progressively exploit all the possibilities that it presents. He has been and would be delighted that production of this period produced a very favourable result even if the exploitation of space is not very deep. However we call attention to a sense of equilibrium and plasticity which is well dealt with. But there is an inner dynamism in these pieces that could be developed even more.

His latest attempts reveal a development of his style that may be very interesting in certain respects. His metal stems forming the main supports for his mobile works have allowed a spatial expansion that does not always coincide with a balance that we would like to see. But they give to his sculptures a dynamism that is accentuated by mobile pieces of plastic whose effect sometimes leaves something to be desired. Channels the play of light on the coloured plastic and the esthetic aspect of his sculptures. In a like manner we could see in the Boutique Soleil, certain works which have a very personal treatment.

Seguin has succeeded in building up a plastic language which takes into consideration a certain dimension of space and he does it with some degree of esthetics but there would be advantage to developing a deeper stylization in order to attain a more homogeneous structuring.

Art always takes on new faces but there are means of expression that scarcely undergo evolution. Yet people remain interested in them for the picturesque and spontaneous qualities that are found in them. That was my first impression on visiting the L'Oppidum Gallery which specializes in Eskimo and African art. In front of these works which for no reason are called primitive art, I was able to appreciate the genuineness of the sculptures in which simplicity and a certain stylization remains beyond the apparent primitivism of the work, a certain refinement which springs from the sensitivity of the artists.

If we rely on the technique used, we perceive a complete planning proceeding from the treatment employed. But in this apparent simplicity the harmony and the smoothness of the forms are on a par with a very elaborate plastic process. The thematic aspect is no less interesting for this because it reveals to us through the various subjects treated, the entire anthropological aspect which is embodied in this work. The Eskimo sculptor who creates his work, an expression that meaningfully interprets very personal feelings.

Passing from three dimensional to two dimensional works, I discovered in many qualities and as much pleasure on my last visits. A "Le Gobelet" by Jean Gallety about thirty ink drawings by Jean Letarte attracted my attention by their very special nature.

Some of them contain a veritable explosion of forms and colout. His tableaux are drawn with a refinement and an assurance that in Le Gobert the complete control of his means of expression. The refinement of the strokes and their great cohesion make each picture a veritable poem that amazes the viewer. Letarte takes pleasure in setting in motion angles and curves whose softness is almost tactile in spite of being two dimensional. The use he makes of color takes on a great importance mainly in certain pictures where the blocks are almost conditioned by a force focusing on the centre which spreads them out according to a well ordered symmetry, around a central nucleus.

His works are arranged according to a very well balanced equilibrium in which the artist considers the gradation of tones. We however perceive in his works a great spontaneity and a freshness of expression which are on a par with the skill of the painter. His ink is always weakly set against a colourful background and achieve a questionless interest in the quality of the ink and the colours. However there seems to be no intimate cohesion between the masses and the background.

"Trois Mages", a semi-figureative work seems to be very successful in its design and the inner balance of the masses. Moreover, we are always conscious of this successful fusion of a perfectly constructed symmetry and the relations with the other graphic forms. The discerning utilization of coloured ink and the effect of a very elaborate construction give to the tableaux an undeniable pictorial value.

In another respect, last December Gérald Tremblay, a Montreal painter exhibited about thirty paintings at the exhibition "Le Gobelet" by Jean Gallety. His painting reveals an accomplished artist who has already made his mark in our Quebec milieu. Tremblay's style seems to be very structured and reflects a great deal of imagination.

The technique and the inking of the picture can be for us a whole world of suggestion by the calligraphic symbols and certain signs whose forms remind us of those of the zodiac. This writing is set off by a graduated background that gives a certain depth field to the picture while retaining a two dimensional quality. The perspective effects make good use of the forms that stand out in a grid effect. A thin layer of varnish produces on the picture a glaze that allows the free play of light and emphasizes this symmetry. In spite of the static state of the forms, Tremblay has a great control over his material and his work reveals maturity and an incontestable talent.