Translations/Traductions

Number 54, Spring 1969

URI: https://id.erudit.org/iderudit/58193ac

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Publisher(s)
La Société La Vie des Arts

ISSN
0042-5435 (print)
1923-3183 (digital)

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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 overcome the present day sculptural expression which is often connected with sculpture in name alone — the love of the sculptor for the material, the impetus of the spatiality, 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 machine and industrial form, the new interest in the revolt 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 figurative 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 translate an exuberance and a vitality that foreshadow a transformation of plastic expression." A few good publications having long since that time evaluated 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 costs" 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 symptomatic establishment 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-occurrences 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 assuages the form. It matters little whether the material is perishable or not — at the Dwan Gallery in New York, there was a recent exhibition of Ernst's cardboard sculptures-in each work the sculptor must first solve a problem. Not all the problems all at once, but only one that really interests him and whose solution testifies to his struggles and his discoveries.

The sculpture of the future will 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 want it pensive, serious, not to give up its naive, 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

editorial: beyond sculpture

BY ANDRÉE PARADIS

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 now has such a 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 Arnold, was influenced by the great sculpture by Adam, resembling the sea. In Marseilles the sculpture-building by Le Corbusier was derided 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 "Tour du Midi" among others. It is a strange and significant fact, at least as far as the Atomium, architecture-sculpture projects are 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, called to do away with the sculptures placed in the city. Only the authority of André Malraux succeeded in protecting the sculpture of Vieux.

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 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

architecture and sculpture

BY RÉNÉ DE SOLIER

sculpture, a privileged form of contestation

BY GUY ROBERT

It is not surprising that critics are refraining more and more from visiting galleries and museums, to regain the peace needed for reflection, willingly leaving to reporters the maddening whirr of
day to day actuality. Boisterous excitement all suits esthetic contemplation; of course, by this I do not mean an all-consuming enthusiasm, or dizzying mental acrobatics, but the reduced art to the deep sonority of eight syllable words; on the contrary, it is a matter of resisting to the object, through an injection of emotion, the meaning of its presence in the contemplative life of man.

Where the work of art is an object itself, whether right or wrong; and the crowd bringing, in its perception to the deep sonority of eight syllable words; on the contrary, it is a matter of resisting to the object, through an injection of emotion, the meaning of its presence in the contemplative life of man.

Recent sculpture participates in the energetic contestation of the psychose of consumer, going even as far as the auto-consumption, of a mass that proposes or imposes a pause, that convergence. Whether the monumental work be the stele to the variety of orientations of these attacks reveals their energy and materialistic, dedicated to efficiency and conditioning. And the contestation of a pragmatic society.

Contestation of specialization

The execution of a sculpture, the adventure that it offers the creator, above all mobilizes the co-ordinates of time and space as well as the truth of the artist's attraction for authentic emotion, the sudden short circuit of human warmth, the sudden emergence of the spirit through matter ("Inanimate objects, do you then have a soul...") in a world devoted to main-draing, how can we still drag along emotions this ridiculous waltz, out of phase in a universe where only the antiseptic serial number stands out in its metallic brightness. Minimal sculpture would thus seek to purify the work of art of every imperfection due to the human hand, and make of it the product of a robot; in another respect, psychedelic art again follows the baroque meanderings and proliferates secondary forms, applying in its dizziness a jazzed-up theory of global correspondences. Colour is leaving the canvass and splashing on sculpture, as relief invades the work of art of every imperfection due to the human hand, and make of it the product of a robot; in another respect, psychedelic art again follows the baroque meanderings and proliferates secondary forms, applying in its dizziness a jazzed-up theory of global correspondences. Colour is leaving the canvass and splashing on sculpture, as relief invades the work of art.
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, mannerist or expressionist, 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 who are but the endless 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 sculptor is no longer in favour of Stendhal's fixations, but of those aggressions which favour a concerted synergy gathering sociologists, and engineers, psychoanalysts and poets, producers and directors around the sculptor turned sorcerer's apprentice using the kinetic rhythms of the new Work.

The artist finally rediscovers, beyond the narcissistic mirage of the star-personality, the organic and orgiastic meaning of the communal work, of the Show. —

Contestation of the school

In the autumn of 1968, registering its name in the spirit of a vast epidemic of international contestation, the Ecole des Beaux-Arts de Montreal is occupied by students unhappy with the administration and the programmes, the professors and the ateliers; 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? Can an artist learn to paint or sculpt in four years of studies? In the last few years it has been said frequently that the Ecole des Beaux-Arts must be divided into two clearly distinct areas: — a pedagogical area, where by the appropriate courses the future professors of plastic arts are formed; — an area of ateliers where beside recognized artists, invited for this purpose, would work the future sculptors who would pursue there their individual research in libraries and in exhibitions of art history.

Moreover, the workshop of the present day sculptor is no longer that of Rodin 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 electromagnets; or a show-window for plastic art; or, finally, it can be the inspired mind of some descendant of the Vikings who builds in his imagination the exact structure of an environment; or it can be the inspired hand of a Gismondo or the lordly domain of Moore ....

Contestation of design-volume

A collection of works of art so 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, or after a period of eight to twelve years, 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 candleabra.

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 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 coloured liquid flow. Well done, Calder! Sculpture is coming down from its pedestal to whirl vulturesously in a cloud of multicoloured forms. It is Michelangelo in a mini-skirt, Rodin in a bikini. But, and the modern, up to date sculptor submerges his toys to pretty stuff competition, like that of Saint Catherine street completely a-throb and on edge with neon blinking, 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-scrappers makes its devotion to modular geometry, the sculptor gropes 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 advance as ready for all the metamorphosis, for all disguises. The international symposium is itself becoming obsolete, with artists having nothing better to do than to offer flowers to "milindettes" (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 list the shortages than have passed between the Saint-Joaquin school and the one in Montreal, between the chisellings of François Ranvoyzé and the tons of castings of Armand Vaillancourt, the delightful characters of Louis-Thomas Berlinguet and the sophisticated characters of Louis Archambault, the baroque-like compositions of François Dallegret, 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 Madeleine de Porchères (1897) by Philippe Hebert, Ville de formes (1918) by Florence Wylie, L'Esprit, (1966), by L'Esprit, in rapidly emphasizing the last milestones of a chronology that certainly does not accede to the level of historical evolution.

And finally in 1950, sculpture erupts in the already complex and troubled island of Montreal. In the first years, Archambault painted in four years a whole cycle of the contestation of weight-volume, 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 coloured liquid flow. Well done, Calder! Sculpture is coming down from its pedestal to whirl vulturesously in a cloud of multicoloured forms. It is Michelangelo in a mini-skirt, Rodin in a bikini. But, and the modern, up to date sculptor submerges his toys to pretty stuff competition, like that of Saint Catherine street completely a-throb and on edge with neon blinking, 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-scrappers makes its devotion to modular geometry, the sculptor gropes for words, elements of his brand new language.

...
sculpture plus in Quebec, (oscar) 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 is the same as all the more fitting today as we call sculpture Manzoni's box of 'artist's excrement,' the cloud-vapours by Fahrlstrom, the works to destroy by Ike, and the works to eat by Ybere. 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 painters 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 reevaluate the formation of the designer and to create new institutions where environments could be created (the longer design limited to the object) would be based on a basis of reciprocating disciplines, on a basis of collaboration between sociologists, psychologists, economists, and engineers etc., have been deprived since that time of the school whose reputation they had established. There is a revolution that is to be achieved in the field of design. 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, excluding the solutions that are usually proposed. What are the activities that should interest painters and sculptors in the future? And what are the new forms that expression is taking at the present time in Quebec?

At the last meeting of Icograda complained that their designs were usually only called upon 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 reevaluate the formation of the designer and to create new institutions where environments could be created (the longer design limited to the object) would be based on a basis of reciprocating disciplines, on a basis of collaboration between sociologists, psychologists, economists, and engineers etc., have been deprived since that time of the school whose reputation they had established. There is a revolution that is to be achieved in the field of design. 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, excluding the solutions that are usually proposed. What are the activities that should interest painters and sculptors in the future? And what are the new forms that expression is taking at the present time in Quebec?

The example of the Archigram Group in London is equally eloquent. This is a group of architects and designers who are beyond their first campaign. Some of them are over forty years old. Extremely well-informed about the present day possibilities of technology, since 1962 they have shown what the present day city could be, what the different services of the city could be, and what the family dwelling could be. And at the last Triennial in Milan they presented their point of view on the services inside the individual cell. We often speak of design, of "new technology" and experimental esthetics. Here are a few thoughts on this subject. We cannot doubt that ideally, in the drawing of a common object, it is possible not only to satisfy the prime requirements of function, but also to discover new ones, to arrive at the synthetic object, to arrive at a system in itself, that leads to new discoveries. That is the desire of all good designers, but in reality, things rarely happen in this way.

The designer at the least meeting of Icograda complained that their designs were usually only called upon 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 reevaluate the formation of the designer and to create new institutions where environments could be created (the longer design limited to the object) would be based on a basis of reciprocating disciplines, on a basis of collaboration between sociologists, psychologists, economists, and engineers etc., have been deprived since that time of the school whose reputation they had established. There is a revolution that is to be achieved in the field of design. 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, excluding the solutions that are usually proposed. What are the activities that should interest painters and sculptors in the future? And what are the new forms that expression is taking at the present time in Quebec?

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 have been deprived since that time of the school whose reputation they had established. There is a revolution that is to be achieved in the field of design. 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, excluding the solutions that are usually proposed. What are the activities that should interest painters and sculptors in the future? And what are the new forms that expression is taking at the present time in Quebec?"

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The architect of the sets, the lighting effects, danced, sang, and played them into the air with sound waves. The instruments that he made, surrounding himself on one side, would be connected in various ways. The other side, do not 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 decors that extended into one another and combined in meanings which the spectator had to disentangle. In the Quebec context, it is more a question of mixed forms of expression. Some designers have shown what the present day city could be, what the different services of the city could be, and what the family dwelling could be. And at the last Triennial in Milan they presented their point of view on the services inside the individual cell. We often speak of design, of "new technology" and experimental esthetics. Here are a few thoughts on this subject. We cannot doubt that ideally, in the drawing of a common object, it is possible not only to satisfy the prime requirements of function, but also to discover new ones, to arrive at the synthetic object, to arrive at a system in itself, that leads to new discoveries. That is the desire of all good designers, but in reality, things rarely happen in this way.

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machines into which people could be put. The atmosphere was reminiscent of a “Fun Palace” at an amusement park. It was the delight of the children. The “creating machine” is the extension of the “artistic hand”. François Dallégret ironically imagines that soon artists, by putting on a special costume, will be able to diffuse esthetic waves. It stands to reason that we can then imagine machines creating works of art, and causally with them, by which people can be made to live without any longer being able to imagine. The “abstratomic” by Dallégret is a game of bowls which allows the spectators to create “organic” or “geometric” works. “La Machine” is a musical instrument that any one can play without even looking at it, by simply touching it with hands over some light rays. Dallégret also imagined, beginning with the same principle, the “Mimasonic” which allows the dancer to create his own music while dancing.

Serg Courtois has presented a few aesthetic machines up to this time. One of them paints a picture according to a principle different from that of Tinguely, a second is an “organic and convertible sculpture”, whose function it is to collect the humidity in the air and to water a plant that the viewers can change, a third built according to the principles of the kaleidescope, projects moving pictures on a screen that is part of it, and a fourth controlled by a random game of bowls, opens, lights up and broadcasts a programme from a studio. A fifth, working directly with industry which often supplies them with materials, furnishes these people with structures of participation, allowing the majority of people to express themselves, to reveal themselves, to create their own environments, restricting everything that can prevent them from being the main role of the artist today. If this trend must absolutely be named, let us call it “sociart”, a term that evokes the game, the necessity of a more social art, as well as the great bluff of most of the fads in art.

Translation by Yvonne Kirbyson

In the last few years there has been traced a significant movement occurring at almost the same time throughout Canada, sculpture leaving the museums, the galleries, and the workshops, to stand alone in the open air, and to express itself. That is to say, it is taking a place in the urban environment, meeting the general public, and let us hope that it will soon become an integral part of the public landscape. This recent development is still relatively limited with regard to its practical applications in the urban environment, but it is gaining acceptance in an irreversible manner through vigorous and direct actions such as symposia and large outdoor exhibitions.

The symposium of the Mountain (Montreal), in 1966, “the first international symposium on sculpture organized in North America” was an outstanding event, a determinative beginning of the latent movement. It allowed the confrontation of artists of international fame. Among them were the Canadians, Vaillancourt and Roussil, a confrontation that immediately revealed the vitality of Canadian sculpture. Sculpture, as a visual art, met the public at large offering itself to its curiosity, to its astonishment, and sometimes to its amusement. Since that time, these manifestations have multiplied, at Alma, at Quebec City, and all throughout Canada during the Centennial year, clearly showing that sculpture has now acquired the vigor and the aggressiveness that allows it to be confronted on a large scale.

The occurrence of symposia, for one thing, attested to the fact that the old formula of the execution of works was already surmounted. 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, for example, several artists were working or experimenting there while their works were being executed in factories.

Other sometimes visual developments have contributed to giving sculpture back on the public square, to reintegrating it into urban activities. Beyond all others, Expo 67, a favourite location, showed the systematic use of sculptures in relation to different systems of architecture, both public and private. That is to say, a ubiquitous system of sculptures superimposes itself on and integrates itself within the general plan to reinforce and tie together the multiple networks of pedestrian traffic, of public transit, of service zone areas, of pipelines work and outdoor furniture, coordinating the dialogues between space, architecture, and the varied patterns of movement.

The works of Canadian artists placed in these key areas on the site fulfilled, generally with great success, the role of organizers, of environment. An accelerated aesthetic of diversity, some of the works made up of architectural elements of very diverse treatment, and illustrated the multiple functions performed by sculpture in relation to the different systems present. Some important works placed at the entrances and at major intersections greeted the visitors. The
"Phare du Cosmos" by Trudeau, forcefully affirming its identity in front of the massive and powerful background of a theme pavilion, whose entrance it seemed to be guarding, dominated the Place de l'Univers. "Moise" 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, "Dyad" by Robert Murray made the Place d'Arrièvement. On the Place d'Arrivée Est of Île Notre Dame, "Transcendence" by Fuhrier, 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 authors also participated. At the Place de la Nation, 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 Rontell, in front of the Jardin des Étoiles, "Passe-Partout", the musée des émigrants de la terre, and Vaillancourt outside and inside the pavilions of Belgium and Japan.

At Expo '67 the public and the authorities were finally able to evaluate on the scale of a complex environment the determining role and the positive and original contribution of the work of sculpture. The first outdoor exhibition "Sculpture '67" 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 will be able to readily choose our way among our sidewalks in the open spaces or the rigourous exercises by Hugh Lesley, Michael Cooke, Robert Murray, and Locrini, the fragile transparencies by Les Levine, the ephemeral constructions by Jan Baxter, and the utopian pieces by Stud and Snow.

More recently, last summer, the exhibition organized at Stratford again presented a collection of representative works, some of which were enormous and were only awaiting an opportunity to confront the super scale of our environment, for example the architectural monoliths by Zelenak, the architectural sculpture by Murray, or the kinetic, although perfectly immobile sculptures of Nobuo Kouta. In these two cases the outstanding works demonstrated the manifold possibilities of vocabulary, of scale, of material and evoked the range of uses to which this perpendicular level and architecture, in the specific needs of the areas of urban activity, uses illustrated by Expo '67 in its particular setting.

Concerning the urban environment the most significant occurrence is in these meanderings 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 Michelangelo 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. 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 supplantive construction by Calder that commands attention on the elevated terrace of Île Sainte Hélène, treating the pavilions and the powerful structures of the neighbouring bridges as equals and forcefully uniting the surrounding environment. By Robert Murray made the Place d'Arrièvement eloquent. In the United States that maxi-sculpture finds its real possibilities for development as can be seen in the mammoth and stark structures of Tony Smith, and the works of Barnett Newman, George Rickey, Rosenblum, Milkowski, Robert Groenover, those of Calder or still the immense sculpture of Picasso on the square of the new civic centre in Chicago. But one of the most interesting examples of this trend is furnished by the work undertaken by Armand Vaillancourt for the Embarcadero Park Plaza in San Francisco. There, Vaillancourt, court, the winner of an international competition, is working in extremely close collaboration with a team of architects, townplanners and landscape architects, and 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 conception is reiterated 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 somnorous composition of bubbling streams of water, incident forms on the traffic thoroughfares and the space accessible to pedestrians in a total environment. Composed of blocks of concrete 4½ 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 Greenman. 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 sculptural forms of the concrete structure of Whirty Hospital (Whirty, Ontario).

All these undertakings accomplished simultaneously, and numerous others such as the total environment experiments by Van der Blaas and César, for example the "Vase" by Levine, foreshadowed the near future of sculpture, giving birth to the maxi-sculpture, the "sculpture" on the point of view of the aesthetic, only a world of aggression and fugacity - the very opposite of contemplation, thus of the sculpture-secret - what would sculpture everywhere.

Translation by Yvonne Kirbyson

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 some irregular strata 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 Buller, and the shiny pot-bellies of its petroleum tanks. Or the airplane propeller. The plane itself. The automobile and Claude's machine gun. Courbet's mannequin, dressed all in white. César'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 sometimes found in purified architecture.

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 aesthetic, only a world of aggression and fugacity — the very opposite of contemplation, thus of the sculpture-secret — what would sculpt-
Il semble que le sculpteur de l'art du 20e siècle, désirant se mettre à la hauteur de la grande sphère bleue du sculpteur Calder, ait dû faire face à un dilemme. Certains critiques modernistes ont critiqué sa déviation de l'art de sculpture, estimant qu'elle avait perdu son impact et son influence. Cela a conduit à une réflexion profonde sur les tendances de l'époque et sur la façon dont l'art était perçu dans le monde moderne.

La sculpture a été perçue comme une œuvre de grande importance, mais elle a également été critiquée pour sa manque de caractère artistique. Certains ont même tranché que le sculpteur de l'époque moderne a dû choisir entre l'art et la réalité, et que cette décision a conduit à une perte de la vraie nature de l'art.

Cependant, il est possible de dire que la sculpture moderne a également apporté une nouvelle dimension à l'art. Elle a donné naissance à une nouvelle forme d'expression artistique, qui a permis aux artistes de s'exprimer de manière plus profonde et plus personnelle.

La sculpture moderne a également eu un impact sur la société, en changeant les attitudes et les perceptions des gens envers l'art. Elle a conduit à une nouvelle compréhension de l'art et de sa place dans la société contemporaine.

En conclusion, la sculpture moderne a apporté une nouvelle forme d'expression artistique, qui a permis aux artistes de s'exprimer de manière plus profonde et plus personnelle. Elle a également eu un impact sur la société, en changeant les attitudes et les perceptions des gens envers l'art.

Translation by Yvonne Kirbyson
sentait pas perdue dans l'immense espace du Nathan Phillips et de plus, il a traduit les boîtes peintes dans des formes humaines dans une matière plus en vogue et par conséquent plus acceptable.

Dans ses récents travaux, Handy a fait table rase de tout ce qui avait fait l'attrait de sa dernière œuvre. Il s'adonne maintenant à l'art minimal. Toute référence à l'homme 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 minimaliste en elle-même, mais je trouve que c'est un art de mandarins très sophistiqués incapaçable de donner, la différence de l'esthétique et autrement que par un simulacre minimal dans un désir manifeste de dépropriation. N'intéresse que peut apprécier un objet "pop" de Greg Curnoe ou de John McGregor, mais il faut avoir de la classe pour apprécier les médaillons de Knoll et les canapés de Knoll, ou les coussins de Warhol du "tableau minimal". Examiner à fond l'art minimal est une chose; transformer cet art en est 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 vues, en son temps, insuffisamment pour poursuivre le jeu. Il travaille généralement une forme humaine qui semble se transformer en un espace et que si cette œuvre était placée dans une pièce ou dans un salon. Cela rappelle une mer qui aurait subitement gelé et dont les courbes sans fin aboutiraient à humaniser un espace aux frontières d'un duvet de verre et de miroirs ou bien il éclaire, pat détière, des films en noir et de la machine. Dans tous les bronzes qu'il a exécutés depuis 1965 apparaît une série de brûlants semblant à des récepteurs téléphoniques entrecroisés entre eux et placés en équilibre sur une forme à laquelle il donne leur prolongement. Je ne reproche à Ettog que son emploi du bronze qu'aucune raison esthétique ne justifie. En fait, Ettog range souvent le bronze pour l'apparence d'une autre matière ou pour un effet organisé. Il est difficile de se soumettre complètement au juge de perception tactile avec le spectateur. Mais ceci n'explique pas complètement le manque de conviction chez cet artiste. Il y a en lui une inquiétude pour un musée de prestige et pour des collectionneurs qui lui ont donné l'opportunité de réaliser au moins une œuvre qui démontre que l'artiste a quelque chose d'important et de troublant pour une époque et de la perception tactile avec le spectateur. Mais ceci n'explique pas complètement le manque de conviction chez cet artiste. Il y a en lui une inquiétude pour un musée de prestige et pour des collectionneurs qui lui ont donné l'opportunité de réaliser au moins une œuvre qui démontre que l'artiste a quelque chose d'important et de troublant pour une époque.

Sorel Ettog semble aussi vouloir traduire ce conflit de l'homme et de la machine. Dans tous les bronzes qu'il a exécutés depuis 1965 apparaît une série de brûlants semblant à des récepteurs téléphoniques entrecroisés entre eux et placés en équilibre sur une forme à laquelle il donne leur prolongement. Je ne reproche à Ettog que son emploi du bronze qu'aucune raison esthétique ne justifie. En fait, Ettog range souvent le bronze pour l'apparence d'une autre matière ou pour un effet organisé. Il est difficile de se soumettre complètement au juge de perception tactile avec le spectateur. Mais ceci n'explique pas complètement le manque de conviction chez cet artiste. Il y a en lui une inquiétude pour un musée de prestige et pour des collectionneurs qui lui ont donné l'opportunité de réaliser au moins une œuvre qui démontre que l'artiste a quelque chose d'important et de troublant pour une époque.

Les boîtes de Urquhart semblent exprimer un thème qui se développe d'une surface peinte, plus de formes humaines, plus de référence à quelque symbole de l'activité de l'homme.

Martin Hirschburg présente le phénomène opposé. Il a commencé avec des assemblages de petits poupées de mirroirs rappelant en moins bien Arman vulgaire. Soudain, il fait table rase de cet art "pop" et va de le transformer en un espace rempli de surfaces peintes, rugueuses, rocailleuses, qui donnent une suite de spectacles changeants. Le résultat à première vue est agréable mais l'intérêt n'est pas parce que cette œuvre était insuffisamment pour poursuivre le jeu. Hirshberg a choisi une route facile. Ce fut un plaisir de voir l'exposition récente de Tony Utquhatt à la galerie de l'Institut des arts de l'UJAF. Ce fut un plaisir de voir l'exposition récente de Tony Utquhatt à la galerie de l'Institut des arts de l'UJAF. Ce fut un plaisir de voir l'exposition récente de Tony Utquhatt à la galerie de l'Institut des arts de l'UJAF. Ce fut un plaisir de voir l'exposition récente de Tony Utquhatt à la galerie de l'Institut des arts de l'UJAF. Ce fut un plaisir de voir l'exposition récente de Tony Utquhatt à la galerie de l'Institut des arts de l'UJAF.
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 radical that it is no exaggeration to claim that the west, and particularly Vancouver, has now moved on a par with the other Canadian centres, especially in the creation of environmental sculpture in which plastics, light, sound and movement play so prominent a role.

To be scrupulously fair, one must acknowledge that a climate had been created and actively stimulated by a number of those whom we now think of as comparatively academic. Robert Murray had made a significant beginning in Saskatchewan before moving to New York, and in the same province E li Bornstein has exerted a steady and intelligent influence for the constructivist mode. In British Columbia, Elza Mayhew, Jim Wilier, Robert Turner and Robert Decastro have produced work that is not only of a high order, but also of a type that we have always felt would be at home in a school like the one at the Art Gallery of the University of British Columbia in Vancouver.

The influence of funk art on the U.S. west coast lies behind the spectacle of a fairly active sculpture section at the School of Art there, Mac Drope has pushed on his work alone. There has also been some growing activity at the School of Art in Regina where Rick Gomez and Jack Sures have brought new ideas and concepts. The fruits of their combined labours have now been shown in a solo exhibition in the Studio Gallery in Regina, the only sculpture produced in those three thousand miles which smacks of the exploratory, were the trees in Ken Lochhead's back yard which he wrapped in some of his colourful old canvases to protect them from the ravages of winter. But in Vancouver, where most of the action is, Intermedia, formed in 1967, has had a tremendous impact on everyone, and the work of the Vancouver Art Gallery has been crucial. We must also examine the work of several individual artists, the most notable of whom is Karl Barteck.

Intermedia is a workshop for multi-media experiments. The kind of activity which it fosters had begun earlier and were briefly sustained at the Sound Gallery where the late Sam Perry was chief promoter. Intermedia has achieved its success both for its very large number of people (over 400 in one way or another, excluding audiences) and a very broad range of projects. It is here that Alan Neil, composer, and Helen Goodwin, choreographer, have collaborated, that Gary Lee-Novas films and projections have developed, Audrey Doras light-sound box sculptures have been shown and John Maschus's arrangements in neon lights (he is familiarly known as Johnny Neon) were created. These, and much more, have contributed to turn the tactile senses of a whole generation of younger people in Vancouver. Whether one considers these manifestations as extensions of theatre, of film, of music or of sculpture (and they are all of these at once) it is only putting categories into the eye of the viewer. Suffice it to say that this new mixture has provided a new and stimulating experience which much needed encouragement is still needed, the thinking behind that which has been done is based on a total integration of different forms and modes, and not just on a loose cohabitation of essentially independent disciplines. Last year, Intermedia produced a whole week of presentations at the Vancouver Art Gallery, often to standing-room only.

The Vancouver Art Gallery has itself been a critical influence in this new flowering in the west. Its program has been liberal enough to include some of these ultra-modern experiments and in more than one instance it has collaborated with Intermedia and the Douglas Gallery in bringing influential people like Deborah Hay, Robert Rauschenberg and Larry Bell to Vancouver. In conjunction with the opening of the Douglas Gallery in 1966, the most notable of which was called "Prism", Michael Morris and Gary Lee-Novas. It was a walk-in hexagon box whose walls were mirrored with coloured Plexiglas sheets. It excited people and on weekend nights there were concerts to get the others interested. A similar scheme provided in Vancouver was Les Levine's Electric Shock at the Douglas Gallery where a grid of wires was strung about six feet above the floor and charged with a mild electric current. Space was thus rather startlingly defined for the view of winter.

The influence of funk art on the U.S. west coast lies behind the work of three young Vancouver artists: Glenn Lewis, Galehick and D'Arcy Henderson. Lewis' porcelain objects (cracked tea-cups, and powdered stilts harnessed to whales) are generally displayed in precision-built multi-coloured Plexiglas boxes mounted on Plexiglas stands. The contrast between object and its immediate environment could hardly be greater. Galehick has also come, like the others, from pottery to the making of objects which strike the imagination with their gaiety, wit and frivolousness. Both he and Lewis have a passion for boxes filled with trivia, for tripping up the sentimental, for spoofing and yet loving what they spoof. Henderson's objects are very different, since they are often sinister, but they are part of the same genre. A case of this phenomenon and in the same province too is the work of Mac Drope. As on mirrors on the floor had a tube of fluorescent light peeping through a slit in a mat of artificial grass, another had a clump of grass hanging by a chain from a bulb mounted near the ceiling. For another show the grass on display in the same province. Henderson's recent work has been of discs sprinkled with sparkly dust and then spectacularly lit in a darkened gallery.

The most important and original contributor to environmental
Le présent article tour court en réservant sa fin propre ville, Winnipeg.

Regina, Ricardo Gomez qui vint de San Francisco au Canada est le sculpteur du plus accompli et le plus d'avant-garde de cette région. Ses pièces sont coulées dans le plomb et dans l'acier où elles sont en fibre de verre qui est ensuite couverte de vernis. Ce procédé rend la surface douce et brillante et donne à l'objet une apparence de légère transparence. Sur la scène artistique, cinco ont été les plus remarquables dans les années de 1960. Celles-ci sont de type de sculpture de masse motorisée qui se tordent sur le plancher un peu comme un joint majeur. À ce stade, elles ne représentent que des expériences et elles n'ont pas l'intérêt d'une œuvre finie.

Mark Anderson, un autre jeune sculpteur qui arrive des États-Unis au Canada il y a quelques années, travaille l'acier soudé ainsi qu'une variété de nouveaux matériaux. Cet artiste est encore à chercher son volet final.

Ann James, un potier de Regina, a récemment pris un nouveau départ. Elle fait des constructions composées de peinture, de toile, de tissu et d'une nouvelle matière appelée urethane naturelle qui donne une forme l'apparence de caoutchouc mousse coulé. Les assemblages de l'artiste américain Edward Kienholz qui expose ses œuvres à la Norman Mackenzie Gallery en 1965 ont probablement inspiré la forme d'expression de cette artiste. Ann James utilise des formes qui sont souvent soudées, mises en place à la main et sont charnues, grosses et croches de couleurs pastel très douces. Ces formes se manifestent lentement au spectateur, mais à la longue, elles le frappent et provoquent un choc persistant. Des pièces comme par exemple la sculpture de la série "Bagged Place Like This" qui représente un nu assis, complètement imbriqué dans une forme de chaise, est une satire d'une veine plus légère.

A Saskatoon, Bill Epp qui est professeur d'art au Technical College et en plus sculpteur à l'Université de Saskatchewan, a réalisé un sculpteur très fort. Pendant de nombreuses années, il a travaillé de grandes sculptures en acier soudé. Dans ses œuvres, il utilise des formes rectangulaires qui unies entre elles donnent l'effet de sentinelles longues et effilées. En 1967, il a commencé à faire une série basée sur les formes du tambour. Ces compositions sont construites sur une base en forme d'arc qui les élève et les supporte. Les surfaces traitées au moyen de la torche acetyline portent la marque de l'écriture de l'artiste. Ces dernières années, Bill Epp a fait des sculptures au moyen de feuilles de contre-plaqué peint. L'arc que forme la base de ces sculptures est largement écrite 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 1968, lors d'un symposium organisé par Bill Epp avec l'aide de la Mendel Art Gallery, un événement qui permettrait de traiter l'art de la sculpture en deux dimensions. Les résultats furent étonnants. Deux œuvres furent achetées par la Mendel Art Gallery. Une de ces pièces est de Brian Newman, une autre de Jim Hall. Cette artiste travaille des formes d'acier soudé qui sont assemblées à partir de pièces géométriques du type de "The Sculpture of You" de David Smith. L'autre pièce qui est de Doug Bencham est déjà installée sur le terrain de la Mendel Art Gallery. Cette pièce est faite de trois carrés placés sur des rectangles de bonne proportion à égale distance les uns des autres. Dans sa conception, cette œuvre est à la fois audacieuse, élégante et menue. Judith Poole qui a aussi participé au symposium a reçu sa formation première à l'Université de l'Art à Londres. Elle modèle ses formes dans la fibre de verre à laquelle elle ajoute des couleurs brillantes. Ses compositions sont spirituelles et étranges, leurs formes ont souvent des formes douces et sensuelles. Pour les structuristes, la qualité de la couleur est très importante. Les couleurs de Bencham se purifient constamment. Ses pièces récentes dont les couleurs furent empruntées aux aliments de papillons sont très lumineuses. Un jeune disciple de Bencham, R. P. Kosynuk qui...
enseigné à Edmonton a répandu la théorie du constructivisme dans toute l'Alberta. Ses reliefs légèrement asymétriques et très mesurés sont souvent de couleurs plus colorées que ceux de Benetcin.

Il y a très peu de sculpture dans la veine contemporaine en Alberta.

A Edmonton, on n'enseigne pas la sculpture que depuis tout récemment et les professeurs sont des américains. Cependant, à Calgary, la situation est un peu différente. Walter Brooker et Lukin Byers, bien que plusieurs des portiers aient reçu des commandes pour des statues et des sculptures devant s'insérer dans des ensembles architecturaux, Olle Holmsten qui enseigne la sculpture au College of Art a aussi reçu des commandes semblables. Il y a cependant peu de travaux individuels en Alberta et Katie von der Ohe est le seul sculpteur qui a travaillé dans cette région. Elle a fait de nombreuses formes abstraites en pied exécutées dans diverses matières. Elle a aussi exécuté des maquettes en résine dont une est visible au Geological Survey Building sur le campus de l'University of Alberta. Ces œuvres en relief de formes traditionnelles et semi-abstraites semblent être particulièrement en faveur 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 des 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 jeunes professeurs américains. McCleary Drope qui a travaillé depuis 1960 est le sculpteur le plus fort de cette région. Il a d'abord fait de la sculpture céramique, par la suite, il a adopté la sculpture sur métal. Les sculptures de ce sculpteur sont faites d'objets trouvés qu'il solde ensemble. 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 piédestal. Il appelle cette série "Hommage 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 grandes bandes de peinture acrylique et de parties de matière plastique qui pivotent. Un nuage est peint argent; de formes très douces, elle a été suspendue sur un tube de néon. Il a travaillé en collaboration avec un ingénieur électricien dans l'élaboration de cette dernière œuvre.

Ivan Brye, un autre artiste de Winnipeg, qui est plutôt peintre, doit aussi être mentionné. Il a aussi exécuté des œuvres qui sont généralement des œuvres figuratives de peinture. Ces figures sont faites de plâtre dont certaines sont colorées et d'autres recouvertes de tissu. Ce sont des personnages qu'il a d'abord exécutés en peinture et qu'il transposait maintenant en trois dimensions. Ivan Brye a aussi créé récemment des formes d'hommes et de femmes en argent.

Deux artistes de Winnipeg, Bruce Head et le jeune américain Robert C. Sakowski qui font partie du personnel enseignant de l'Art School de l'Université du Manitoba depuis 1967, sont passés de la peinture sur toile au relief sculptural. Bruce Head tire des sculptures de films en diverses formes qui constituent la base de ses constructions. Il étend une toile sur ce squelette et il peint la surface. La pièce est ainsi créée. Il a aussi abordé des formes très douces, y ajoutant toutes les qualités d'un relief. 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 d'acier. Le sujet est exposé sur le plancher. La toile ayant été étendue sur un cadre de bois avait pris la forme d'un élégant dessin géométrique de couleur blanche. La bande de fibre de verre blanche aussi continue le dessin en forme de grande allée et repose au-dessus de la construction. James M. Barr, un diplômé de l'Art School, 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 nuage rose couronne la pièce et de grandes fleurs de couleurs pastel tournent au-dessus. C'est de nouveau une sculpture enjouée et bizarre.

Plusieurs réflexions viennent à l'esprit au moment de conclure. Les plus jeunes artistes se veulent près des conditions de l'environnement. Ils font aussi des tentatives pour créer des œuvres 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 Ouimet
the state of sculptors in Quebec

BY BERTRAND LEBEL

This article is an extract from a working paper given by M. Bertrand Lebel to the Board of Inquiry on the teaching of the arts in the Province of Quebec. It does not claim to be exhaustive. However, we have thought that some of the data could be useful in outlining the very special position of sculptors in Quebec, in their social and economic context.

A Brief Historical Note

Towards the 1920's the Beaux-Arts schools began to engage in the teaching of sculpture, but few sculptors emerged from these schools. The explanation for this, it seems, is due to the fact that a sculptor can only become a sculptor if he has a strong personality. It was under the impetus of the...
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 subbing out of contracts 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 other times when one escapes from under the parental wing are not sufficient for which I create, I must make what I am doing 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 re-transmit them through their works. At the present time, the dilemma between the artist like young men of his age 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 that the young artists are seeking to integrate 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 work. If certain artists consider these collaborations 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 the young artist involves without claiming to a very profound analysis of the bonds that exist between all of these aspects.

Translation by Yvonne Kirbison

Youth in the Quebec cinema

BY DOMINIQUE NOUGEZ

"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 1800? The cabinet-maker’s son picked up the turns on his lathe when he grew and whittled, 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 boards and shavings that his expected 40-year life span had prepared. Around 1900, only the rich young bourgeois could offer themselves a kind of youth. Consider Nerval, consider Gautier — this whole joyous lot of red jackets and long hair (already). But most of them who, wearing men’s jackets, chased after actresses and working girls knew that the factory of their father or Aunt Aurore’s hundred thousand pounds was waiting for them. Perhaps I am mistaken, but I see the appearance of youth as a psychological and social phenomenon coinciding with compulsory education until the age of sixteen, the public school system, the free or almost free university, and compulsory military service. A young man needs these democratic associations, and these lengthy periods when he can escape his mother and father, the parade of cousins and uncles, neighbours and future suitors. He is sooner be able to know himself, even if it is just for a year, or a few months, in the company of young men of his age rather than those of his social class (1). But those blessed and difficult times when one escapes from under the parental wing are not sufficient to produce the individuals. Today, still needed the awareness of forming a distinct group in society. Blundering old people see this to. It is "oh, today’s young people!" from the grumbling grocer or the narrow-minded editor who reproves the lawyer’s son and the pretty girl and casts them in the arm into the arm of the newness, the same manifestation, the same "upsets and processions," as an old bogey I know used to say. And further to this add a world where people are dying at an increasingly advanced age, where for almost thirty years, thank God (or the Devil) no world war has erupted to make way for 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 old people — but that still grows too — that will consider with anxiety, and sometimes with anger, the youth of today, the 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 the young cinema as Quebec. It is often suggested: its films (the first ones at least) are unmonumental, they are disturbing, and on them seems to weigh the terrible weight of an economic reality, the psychological atmosphere of Quebec; thus in their imperfect existence, they imitate this divided country. And the youth in crisis. Not for nothing how much we look, little by little, and little by little a nervousness are to be found in the portrayals of young people in the Quebec cinema. This includes the gaiety of the young marionettes of Les Solitudes (by Jacques Godbout, 1968), that was shot in the village of Outremont among its brick houses, but often speaking but almost completely Anglicized; it ends on a hollow note, and gives the impression of anguish. If, by chance, the couples that we see forming in these films seem to smoothly attain a perfect harmony (like Garrou and Nouf in Le monde de Jean-Pierre Lefebvre, 1968), it is rather as if to both reconstitute the unity of an unobservance.

Unobservance 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 perdu (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 Le temps perdu are reminiscent of the adolescent girls and boys of Truffaut (4), Olmi (3), 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 upsets and processions, that usually seem to be added to the symbols to say "see what lovely hidden meanings I make!" and which detract so much, for example, from the last film by Forman (Au feu les pompiers! (8)).

In the same way, the couple in Jacques Leduc’s Cautel et l’enrac (1967) would not seem so out of their element if they were taken out of the brilliant autumnal forests of the Laurentians and plunged into the village in Brighton a la belgique (the Moullars) or the spatements of Pop game (by Francis Lercy). But these are exceptions.

The young people in the Quebec cinema usually rarely speak the mild doubts of disengagement and suffer less from the delightful 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 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) — symptomatically deprived or willingly forgoing what for them is the most contested 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, 1964).

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
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 bacheliers dans le sac) and which they have not yet started, more competent and defenceless (Huit témoin), by Jacques Godbout, 1964; Jeunesse année zéro), they have given up on "the hard facts of life" without having had to be young. Even the heroes of Groulx or 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 chat dans le sac; Jean-Baptiste is a cabinet-maker — without conviction it is true —, and Gau takes work in a social-intellectual group that is sufficiently mixed, idle, and important to play as such an aesthetic and political artefact comparable to that of the Western intelligentsia, like themselves talking about (protestors, hippies) — and which play, in societies that are sufficiently rich, established, and stable to support them, the ambiguous role of parasite and conscience. (12) The aesthetic contestation of an entire way of life and ultimately, of an entire conception of the world (contestation that is affirmed in the "underground" American of English-Canadian cinema, and certain Dutch films, like Joseph Kattus provo by Wim Verstappen, or French films, like those of Francis Lemor or Yves Brault and Gérard Garrel) is a sort of luxury that the young Quebecers do not have 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 the time of the Chabrols has not yet come to Quebec; that of the Truffauts but barely, only that of the Godards exists. (13)

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, (Tuer les hommes; by Harel and Godbout, 1966), 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 (Ambition by Philippe Garrel), it would have certainly some by Mouf la 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.

In short, the silence of the young man who is out of work and forced to pawn his watch to buy something to eat.

It is known that the film, commissioned by the Liberal party and 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 Legase government had it destroyed. Fortunately two copies escaped destruction.

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, idle, and important to play as such an aesthetic and political artefact comparable to that of the Western intelligentsia, like themselves talking about (protestors, hippies) — and which play, in societies that are sufficiently rich, established, and stable to support them, the ambiguous role of parasite and conscience. (12) The aesthetic contestation of an entire way of life and ultimately, of an entire conception of the world (contestation that is affirmed in the "underground" American of English-Canadian cinema, and certain Dutch films, like Joseph Kattus provo by Wim Verstappen, or French films, like those of Francis Lemor or Yves Brault and Gérard Garrel) is a sort of luxury that the young Quebecers do not have 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 the time of the Chabrols has not yet come to Quebec; that of the Truffauts but barely, only that of the Godards exists. (13)

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REMBRANDT


"Yes, indeed! He was not appreciated by his own time. 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 very little to do with the wretched have that this public. In a country where 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 despised, and even despised, it is a short distance from that to making him the first of the "accursed painters".

Unfortunately reality was very different. Nobody Rembrandt never was, like Rubens, a painter codecled by his contemporaries. However, in his time he was a much sought after artist who did not disdain the public. It is not that he could be made to please, it was not through obscurity 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 this exhibition in 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? Thus we notice that it has become very difficult today to recognize the works painted in Rembrandt's atelier. To encourage this false impression, the painter himself, the master indeed signed many of his canvases himself. It is likely, for example, that one of the pictures exhibited, "The Feast of Esther", attributed to Rembrandt, is the work of one of his pupils. This is very common nowadays, for no one could have thought on the authenticity of the famous picture of the National Museum of Amsterdam, "The Holy Family at Evening", that is now attributed to one of Rembrandt's pupils, Gérard Dou.

We also notice that in the exhibition the master does not necessarily overshadow the pupils. Is this a weakness? Some will say so, but Rembrandt and his pupils were unduly favoured. In fact, it was difficult to do otherwise, as the situation in the world of art was an exhibition of Rembrandt alone without taking the risk of being incomparable: Moreover, the number of canvases 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. Canvases for the home. If Rembrandt could be paid to him. As a matter of fact, those who after him became great painters, did so only so far as they broke away from his influence. But was it so certain that Rembrandt's skill was valuable only for himself? The case of Aert van 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 himself, as Rembrandt did all that which made up Rembrandt's art. But, if a painting like "Abraham and the Angels" is 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 and constraints of one's culture create; 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 is won over to this painting great flat tints on surfaces where Colour modulates in almost imperceptible vibrations (and which is fascinating for that very reason), and invites perspectives whose limit the eye cannot sustain, 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.

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 displays to which the event gave rise. Uniting a considerable number of varied objects (the catalogue comprises 799 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.

But this great man surrenders his secrets slowly. Even today we think we understand him, and he eludes us. Rembrandt's inner feelings begin to make themselves felt when we are on the point of recounting trying to understand them. In the work of each of the men, those who copied him did not always understand him very well.
I am totally lacking in conviction, obedience, and nonsense," he wrote of himself. As he detested affectation, poses of superiority, and the demand for the style of the times, he also declared: "The few predictions of Delacroix, which modern painters might do well to read." From the time of M. Gustave Planche, a farmer of the Daube whose imperial and wise eloquence has been silenced to the last modern newspaper which is sometimes funny, sometimes never, independent, has, by its lies and shameless coquetry disguised the bourgeois with its useful handbooks that are called Reviews of Salons. And first about this most important term he declared that we in no way share the prejudices of our great artistic colleagues who have not demonstrated this inoffensive creature who can have nothing better than to like good paintings, if these gentlemen knew how "to suppress a word which does not characterize the voice of a special class since it can be applied equally to the ones who ask no better than to deserve it, and to the others, who never doubted that they were worthy of it."

This word which a league away smacks of the atelier, should be suppressed from the critics' dictionary. There are no more bourgeois since the bourgeois (which proves his good will to become artist with regard to serious writers), himself is using this term of abuse. In the second place, the bourgeois is very respectable; for you have to please those on whose money you want to live. And finally, there are so many bourgeois among artists that it is better for us to suppress a word which does not characterize the voice of a special class if it can be applied equally to the ones who ask no better than to deserve it, and to the others, who never doubted that they were worthy of it."

Let us not forget that as far back as 1860, he was one of the first Frenchmen to invite Bazan, "It seemed to me that my art was my own," he wrote to the composer and he added to counterbalance the insults which appeared in Parisian newspapers which were rapidly against Wagner: "you are not the first man, sir, on whose behalf I had had occasion to suffer and I wish for my country."

No audacity intimidated Baudelaire. A poet of modern life with his excesses, an adherent of the delirium of the senses, he translated these into paintings of extreme desire and the keenest and often the most controversial artists of his time, whose work gave to his elegant and aristocratic mind the most lively satisfactions. From the first glance into the rooms of the Petit Palais, one is struck by the quality of the paintings he admired and defended before his contemporaries, who reserved their admiration for the painters of battles like Horace Vernet ("I hate this art, provided to the roll of a drum" wrote Baudelaire,) for the affected neo-classicism of an Ary Schaffer ("his works look to me like the paintings of M. Delacroix washed out by heavy rains") and for the other illusionistic artists who have since become unknown, like the sculptor Pradier.

1’ Atelier, Le Sommell by Coubert; Lola de Valencia, L’ Enfant aux Cerises by Manet; La Toilette by Coubert, the first studies of the sky by Boudin, the bizarre charcoal sketches by Decamps, the Robert Macaire series by Daumier, the delightful wash-tints by Constant Guy, the painter of the elegant life; the fantastic drawings of Goya and Rembrandt, there are the present day collector who would not be delighted to own these.

However, at the time no one held back from laughing at the romantics or making a shrill protest at the realist school. Fortunately Baudelaire was there to realize, to encourage, and to support. He defended Manet against those who accused him of copying Spanish painting and treated as a fool one of the greatest painters of the time whose only weakness was in not being on top of these insults. He defended his work before the blundering Baudet, La Gazette de Paris wrote about the "Dante et Virgile", a painting done in the soft and luminous style of the painter. "Two poets disguised as umbrellas are visiting a landscape peopled with stuffed animals and painted with a combination of liquorice extract and soot!"

Baudelaire had more insight. "We have heard it reproached to this eminent artist that his colours are a little too soft and his light almost half-dusk. But it must be noted that our exhibitions of paintings are not favorable to good pictures especially those that are conceived and executed with wisdom and moderation. A sound of a bell, a distant sound of a bell, a modern sound of a bell, a sound of a bell..."

Baudelaire discovered Eugène Boudin and predicted a great future for the painter from Honfleur who was in turn to discover Claude Monet. In a few words, Baudelaire predicted in the Studies presented at the Salon of 1859, the importance that Boudin granted to light, which the Impressionists were to make the basis of their research. "These studies so quickly and faithfully drawn from what is most changeable and elusive in its form and colour, from waves and clouds, always bear, written in the marble, the name, the date, the time, and the wind conditions... Later no doubt, Boudin will unfold in his finished pictures the prodigious magic of air and water." Once more Baudelaire was being prophetic. However this attitude did not lead him to disdain the old works that had preceded the birth of Romantic art. When young people heaped sarcastic comments on the canvases by David at the Bonne-Nouvelle Bazzaire exposition, he put in their place these "too skillful art studies know how to make the world understand anything of these severe lessons of Revolutionary painting, this painting which willingly deprives itself of charm and precious chatter and which lives especially by thought and soul."

One has only to look again at La Mort de Marat to realize the poet is right.

Why are critics?

Charles inherited the love of painting from his father. A friend of Condorcet, protected by the Duke of Choiseul-Praslin who had him named comptroller of the Senate expenditures, Joseph-François Baudelaire had artists for friends. He even painted on occasion. At
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 Baudelaire 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 Puvis de Chavannes. His eldest brother, who was the whole family 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 to undertake painting. 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 cold. Perhaps I am speaking without rhyme or reason but I am only relating my impressions..."

This love of painting will cause in part his first 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 his singularity.

Singularity? A sentence by Nada, the famous photographer who was also a talented sketcher as a few of his works exposed here attest. What is striking is that subject to which attention is given is not coming out of the invariably turned up collar of the overcoat, a severely defined nose, between two eyes that are unforgettable: two drops of coffee under eyebrows that go up...a clean-shaven face that is not marked by the first signs of age, unfathomable, thought: he wasn't 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, no doubt, have retained some nostalgic thoughts of this first marriage and how could she 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 poet wrote to his mother, alluding to the period of widowhood. "I was always alive in you, and you were mine alone". At the death of her son, she wrote to Poulet-Malassis, Baudelaire's friend: "General Aupick, my husband, adored Charles. What a shock it was for us when he refused everything that we wanted to do for him, neither an officer, nor a fool, nor an old rogue, 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-Alphonse given by a friend of the poet enlightens 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 into our carriage. It was M. Baudelaire, our M. Baudelaire physically oversized, bigger, 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 marked by the first signs of age. Was he 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 modern life he preferred physical and intellectual joy to the heavy burden of conformity. The abuse of stimulants to find pleasure in which one drown's already indicates a propensity for the exquisite soothing of prematurely exhausted nerves. He was only 44 years old when he was stricken by aphasia and a short time after by 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 portrait Poème en Prose, Mon Coeur mis à nu, the Curiosités Esthétiques, and the wonderful translations of Edgar Poe. Velde wrote about him: "The great originality of Ch. Baudelaire is in my mind his physical 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 aggressive 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 describes."

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

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 was 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, makes for an impression of rigid and straight-forwardness. The second is more flattering, the face is more animated.

Baudelaire often wrote loving letters to his stepfather. "General Aupick the husband of the Baudelaire's younger sister, Jacques Cortet, was neither an officer, nor a fool, nor an old rogue, 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."

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Translation by Yvonne Kirbyson

gallery-hunt

BY JULES ARBEG

Our modern life plunges us directly into this universe of forms and masses that surround us. But day by day proody stumps the spatial beauty that surrounds us, the harmonies of lines and forms which unobtrusively respond to one another. It is from this hetero-clinic world that our sculptors borrow the free motion of lines and forms to refine them by conferring on them a new dimension that inflates them with a new esthetic dynamism that certainly is pleasing to the eye. That is the impression this book also gives 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 of cases was the doubt the greatest variety of materials, especially the facial expression which emerged from this. In this manner Serge Tousignant pleasantly surprised us when he last exhibited at the Godard Lefort Gallery. His few 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, Tousignant 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 sit one against the other giving a total symmetrical effect whose modernity bequeaths a certain specific state. However, there is evident an equilibrium and a stability that make the harmony and the work. But Tousignant attains an even greater excellence in his guillotine and spherical bulb in which the artist has worked and turned around a multiplicity 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. Constructed according to a very arbitrary plan this work is composed of three large-hued stones whose length extends over ten feet. These stones are divided in the center by a mirror reflecting the forms of each one of the sides, where each panel composing the whole of the structure is colored by tones varying from red to yellow and also including blue on green. This scale of colors forms a harmonic range in which each color is reciprocally glorified by its contrast or complement. These two series of colors are reflected in the mirror in the center creating an almost prismatic effect allowing the viewer's eye to make a visual synthesis of the different colors that works are made up of replaced by one another without the viewer not thinking this is cybernetic art, but it is at the very least a fortuitous experiment whose technique could probably be probed further. His "Bulle stéréotique" presents a design that is interesting in the choice of the colors used in the usual guillotine. The glass 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 the guillotine plays and reflects back on the metalic bands drawn on the surface. This metallic plate similarly reflects exterior objects, these reflections are distorted by the glass that surrounds them.

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 long folds of sheets, however, there does not exist 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 colors. On the other hand the artist moves back and 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 coherent and structured as much in the variation of the color as in a very exactitude 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 recent work of Tousignant arises from a different world than that of the two previously mentioned sculptors. In his work we feel a kind of attempt that is sometimes very successful, a challenge to space. Séguin wants to gradually bring matter under control and progressively exploit all the possibilities that it presents. He balances and explores montages that produced an acceptable 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 colors bringing out 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.

Séguin 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 facets, 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 Lapped 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 rescinds 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 lines 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 art. The Eskimo sculptor gives his work a personal touch who carries his child on his back are perhaps severely planned works. Their expressions are no less very free due to a searching workmanship.

The exhibition was made up moreover, of paper collages whose writing is set off by a graduated background that gives a certain depth field to the picture while retaining a two dimensional quality. By the 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 colors, that showed the board surface of the centre. This exhibition revealed a prolific and original artist whose success seems already assured.

"Trois Mages", a semi-figurative 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 colored ink and the effect of a very elaborate construction give his tableaux an undeniable pictorial value.

In another respect, last December Gérald Tremblay, a Montreal painter exhibited about twenty canvasses at the Boutique Soleil. 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 inorganic 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 present exhibition makes the greatest use of 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.

Translation by Yvonne Kirbyson