TEXTS IN ENGLISH

Art at Banff:
The other side of the mountain
By André PARADIS

Banff evokes Alpbach and Arthur Koestler, the two Koestlers. The amphitheatre of green mountain pastures was the place where the author of Zero and Infinity on one hand and the Sleepwalkers on the other, those two attitudes of the same thinking, those two sides of the same peak, preferred to reflect; and so Banff, our own amphitheatre with white crests radiating the colours of the plum on this chintz day, was the meeting place of nearly one hundred delegations who had come from all parts of Canada and abroad to study the inherent problems of the other aspect of art — not the one dealing with art's creation, expression or interpretation, but rather with its diffusion and its administrative problems.

The Director of the Banff Centre, David Leighton, and his associates noted the potential of the Centre which, in one of the most beautiful sites in the world, is the base of a Fine Arts School founded nearly forty years ago, as well as schools of music and dance which organize an annual festival attended by many enthusiasts, and which is reknown for its course in administration intended for the training of managerial personnel. And all that is a short distance from Calgary — in the very shadow of its university. How can maximum use be made in capitalizing on all these elements so that they would form specific courses intended for the formation of administrators in the field of the arts, and respond to a need created by the development of Canadian culture?

Koestler also thinks that human evolution is a labyrinth with no end. Man and his culture have rather the same nature. Progressing in discussions which must consider requirements as different as directors for opera, concert, and theatre companies, persons responsible for associations, publications, persons who will teach art, and others who will attempt to diffuse what art teaches, animators with the fervour of neophytes who can provide efficient administration, all these considerations engaged us in the labyrinth of acting forces and once more gave Duncan Cameron, the expert moderator of debates, the occasion to show that he has not lost the connecting thread in this maze and that he can find at least a temporary outcome in recommendations.

A key person attending the conference was André Fortier, assistant minister to the Secretary of State, whose department controls the future of the arts. Increasingly subsidized for the formation of administrators in the field of the arts, and of himself, were rediscovered indelibly included in the canvas. Marcel Barbeau's approach developed towards a profound equilibrium between feeling and spirit, the senses, and intelligence. If he then turned to immediate creation, in which gesture springs out spontaneously, it was indeed with full knowledge.

In his present works, only the colours to be used are determined in advance, in order to focus the subconscious attention on a few specific works, reflecting the specific return to basics by the artist, who always tends towards the greatest simplification of feeling, in order to translate to the canvas, with a maximum of cosmic tension, an immediate sensation. In a spontaneous creation, arising out of a state of hypnosis and a heightened concentration that favours this projection, and to which there is added an underlying knowledge, intelligence, lucidity, apart from any aestheticism or intent of the plastician. Barbeau refusing the picture itself, going so far as to deny it. Today the white background that animates his canvases is nothing else than an abstract space, not the unlimited one of our cosmic universe, but still more, a light-space in terms of its harmony of colours: yellow and violet, green and red, green and black, and red, etc. By free choice; they become signs on the canvas, and luminous forces, dynamic, illuminating this light-space with an individual universe. It is indubitable, imitable, sure, the harmony synthesizes the Instantaneous projection of the psychism of the artist, the manifestation of
Roy Robel, Image Chemistry by André CORBOZ

For almost a century photography and painting have been engaged in a neighbourly relationship that was often based on mistrust and misunderstanding. For a time mutual fear and disdain prevailed, then they sought to define their respective fields to make a deeper study of their nature. Not that there is unanimity today concerning their aesthetic status: a short time ago André Lhote thought that photography was "absurdly circumscribed by the objective", whereas Cartesian Bruno, more subtly, recently wrote that photography, which is certainly able to constitute an object cannot manage to formulate an image.

Yet, from the time of Surrealism and the Bauhaus’ experiments, artists had begun to explore the limits between the two forms. Freed from the burden of being literal, painting conquered new areas of sensitivity, and photography, whose mission, it was thought at first, was to elaborate the duplication of the form is “natural” in the beginning, it can acquire a quality that did not exist in the initial stage in the process and goes from sensitive paper to the silk-screen process. But photographic techniques with the means of natural objects that are visually interesting to photographic paper, and once the image is exposed to the light, they sets the objects up differently, and takes several more exposures, each one different. The process of multiple exposures is not lacking in clear intent; Robel “visualizes” a final image towards which he guides the process; chance and technical knowledge both play their part. The process offers a free interplay between the natural materials used and the method which presents unknown factors — the length of the pose, the previous or successive arrangements. As multiple exposures cannot be entirely controlled, the element of chance causes some deviation from “previsualized” images. Moreover, the artist must recall previous groupings in arranging successive ones; the process is exacting.

That is not all, the image that is developed is related to daily visual reality. There is an almost didactic intention in this, the final image is in some way the poetics of a new way. As abstract as some seem to be, they remain readable, because there is already a “code” inscribed in the material.

Going from one medium to another

But photogrammes are lacking something — colour. As early as the Bauhaus’ experiments, Moholy-Nagy saw “the greatest promise for the future” in the abandoning of black and white; he thought the conquest of colour would surely be brought about by photography. Interesting, however, even today, the emulsions that are available behave very erratically. But this is not an insurmountable problem for Robel; instead of continuing to look for an improvable or premature solution in strictly photographic means, and in spite of the instability of the paper, he changes techniques at a certain stage in the process and goes from sensitive paper to the silk-screen process.

Having produced an image on the silk with the initial photogramme, he then gets a series of polychromatic variants, in which he can now control all relationships in tone. With the photogramme, he is faced with the biggest problems with photogrammes, uniqueness.

To quote Robel, “the new image has thus acquired a quality that did not exist in the original photograph or in traditional silk-screen; this synthesis produces a new image from which emanates a new sensitivity.”

The experiment furthers his project to monumentalize and simplify form. Although the form is “natural” in the beginning, it develops in a way that sustains its originality and exciting state. Poles of tension, structural bars, bands that emerge into view or remain concealed, the rejection of the poetics of a precise squared area, such plastic means re-echo the Point-Line-Surface of Kandinsky. The execution is precise. Robel takes care not to miss any stages, and to use the restrictions and the properties of each medium. It is not rash to see an appreciation for work that is well done, in his denial of the spectacular gesture, and in his deliberate approach; this is a characteristically Germanic trait that Robel owes to his Austrian ancestors.

On to new experiments

By Jules BAZIN

The portrait painter Dunlap, from New York, disembarked at Montreal on August 13, 1820 (fig. 1). His stay in our city, broken by a short excursion to Quebec, lasted until October 19 (1).

A painter, businessman, theatre administrator and dramatist, critic, novelist and historian, William Dunlap (1776-1839) was deeply involved in the artistic movement of his country and was familiar with most of the leading personalities of the young Republic. Considered an American Vasari, he published...
in 1832 and 1834. A History of the American Theatre and History of the Rise and Progress of the Arts of Design in the United States, the last book was re-issued in 1868 and 1905. During almost all his life, he kept a diary, the conserved part of which was published in three volumes by the New York Historical Society in 1930. The trip to Montreal is part of it.

Born in Perth Amboy, New Jersey, William Dunlap had a very eventful career. When he was very young, he intended to become a painter. In 1784, he went to London to study with Benjamin West. He was a bad pupil because of his sense of false shame which prevented him from asking for advice; later he became an excellent painter. In London, he was the greatest painter of his time and all his life he held him in a veneration that was almost as much for the Quaker as the artist. On his return to the United States, in 1787, Dunlap first took up portrait painting but the lack of commissions and his feelings of inadequacy in the craft quickly led him to abandon painting to look after a porcelain and hardware shop his father owned. His father died a short time later. Then, for about fifteen years Dunlap watched over the fortunes of the New York Theatre. The theatre having gone into bankruptcy in 1805, Dunlap again took up portraits and miniatures to make a living. The first portrait that was recorded in 1815 was the offer of assistant paymaster for the New York State militia, and for two years, he visited the territory for which he was responsible. During his travels he made about fifty topographical watercolours. When he left the miniature business, he pursued it for a period of about two years. Then he went to Europe and, until about 1830, he travelled in this capacity to several cities in the American East.

As commissions were few and far between in New York, Dunlap decided to try his luck in Lower Canada. It seems that in Montreal only people he knew were the engraver William Maclean and the merchant John Finlay, deputy assistant commissary-general, stationed in Lachine. Perhaps he had already done the portrait of one of the numerous Americans who periodically came to Montreal and Quebec. However that may be, the day following his arrival, he mastered to present letters of introduction to the Governor-General and the President of the Bank of Canada, Thomas Allston Turner, and to Doctor Martyn Paul, who later removed to New York and became a leading physician there.

The pages of the Diary pertaining to Canada are doubly interesting: on one hand, Dunlap informs us of how he travelled about, as he loved to call himself in real and his comments make us wonder about local works of art and artists: on the other hand, as a clear-sighted visitor, he did not fail to make pertinent observations about the country and its inhabitants. In the present article, I shall be content to report what particularly interested us among the Memoirs 26 (2) artists.

Let us first follow the professional activities of Dunlap during his stay in our city. Upon arriving, he had stopped off at the City Tavern on Saint Paul street. He had some difficulty finding a studio and had to take lodgings in Mansion House, a splendid hotel set up by John Molson in the vast dwelling built by Sir John Johnson on the site previously occupied by the château de Vaudreuil. He stayed there until September 12, paying $13 per week, then he moved to the home of William Amessley, a frame maker and dealer in mirrors and engravings on Notre Dame street, at the corner of rue de la Fabrique (the west side of place Jacques Cartier), where the rent was only $5. Ten days after his arrival, the painter ran the following announcement in the Canadian Courant: "Wm. Dunlap, portrait painter from New York, will exercise his profession for a few weeks in Montreal. Specimens of his painting may be seen at the Mansion House Hotel, from 9 o'clock until three". In the same newspaper as well as in the Montreal Herald he informed the public of his moving.

His first client was Samuel Barrett, a hardware dealer from Saint Paul street, presented to him by Doctor Paine. The night before, he was Painting 12, had just ascended the throne (4). The portrait of Barrett was finished on August 23rd and was finished on the 31st; it aroused the greatest admiration in all those who saw it, and Doctor Paine was almost in raptures. As Barrett and his wife had become his good friends, the painter was satisfied with $25. As for the portrait of the king, Joseph Bouchette, visiting Montreal, had bought it, no doubt in a surge of loyalty. During his trip to Quebec, when Dunlap brought him the picture, after much coaxing, Bouchette agreed to give him $16, a copy of Description Topographique, and a few maps (5). A second portrait of the king, done in the king's room at the bookseller Henry H. Cunningham's, on Saint Paul street, brought in $50. This same Cunningham presented a new client to Dunlap in the person of Robert Griffin, the cashier — an important position at the time — at the Bank of Canada (6). This time, it was a Miss Smith, a young girl, who was given the portrait of a friend by the name of McKenzie, for which he paid £50 (8). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of this name in our city, but I believe this was Robert McLean, who paid the price of £30. On September 1st, George Moffat (7) commissioned Dunlap to make a copy of the portrait of a friend by the name of McKenzie, for which he paid £50 (9). There were already several families of th
ceming these religious paintings, Dunlap says that he went to see "some miserable paintings sent from France to sell to the churches here". This short sentence brings in something new. The paintings in question, no doubt belonged to the Desjardins collection (16) and were probably exhibited at the Seminary, for abbé Joseph Desjardins was in close correspondence with M. Michel Le Saulnier, the parish priest. As the sale of the collection had been going on for three years and the best paintings had been taken, it must be a question of those unsold paintings, unless, this is not certain, these "miserable paintings" were part of a collection the contents of which are unknown.

In the entry for September 20, the Diary contains the following notation: "De Lampré & Berzy are the painters who have preceded me here, the first has been to see me. He now declines painting portraits, a paints large historical pictures. Fixed a base at 100 dollars a piece, the other who had some merit as a painter is dead. There are two others here beneath notice." This statement, a startling abridgment of the state of painting in Montreal at this time, also gives us a date ante quem for the activities of Louis Dublonpré as portrait painter (17). Most of his portraits were not done in his lifetime but were painted after 1820, Il only, among others, those of master Antoine Girouard, founder of the Saint-Hyacinthe College, which date from 1826. In other respects, it is very amusing to learn that Dublonpré, like Légaré, Plamondon and others, after having made copies of the paintings from the collection, painted religious tableaux from engravings, and we may wonder whether The Election of Saint Mathias, painted in 1811 for the church bearing the same name, should be still considered an original composition.

It is a pity that Dunlap does not name the two painters, but doing so, he is, of course, in present knowledge, as we can only guess. Joseph Morand, a former apprentice of Dublonpré — and his wife's nephew, I believe — died in 1816. Among the known painters there remain only Louis Dublonpré junior (1794-1833) and Yves Tessier (1801-1847), since Jean-Baptiste Roy-Audy came to Montreal in 1821. It is possible that some of foreign painters passing through our city.

An amusing note on which to finish. During Dunlap's visit to Montreal, another itinerant American artist came here, the miniaturist Anson Dickinson (18), who had been in the country since 1816. On September 23 the following announcement appeared in the Canadian Courant: "Miniature Painting. A. Dickinson, from New York, will pursue his profession a short time in Montreal. Specimens of Painting to be seen at Mrs. Babuty's, St. Jean Baptiste Street." Dickinson was even honoured with an article in the editorial page of the Montreal Herald of September 26, where it is stated that "several persons acquainted with that art pronounce them (the miniatures) to be well executed" and that "any person wishing to see his paintings, will be gratified with a sight of them". It is not possible that Dunlap could not have known of the presence of his rival in Montreal, but I have absolutely no information of him. Yet he knew him well, because in the notice he later devoted to him in his book, he says that in 1811 he was the best miniaturist in New York but that since then, "he has led a wandering, irregular life, without credit to himself of his profession". This is quite in keeping with Dunlap's thinking, as he considered that the artist should always conduct himself according to his talent or genius.

(Translation by Yvonne Kirbyson)

NOTES
For Notes, see original text.

Hugh Barret
Interview by Marie-France O'LEARY

Q. Mr. Barret why have you come to Perce to paint this sea? 
A. I began to paint in the Gaspe region. I want to return to my origins to be assured that nature is still there. In fact, in many centers, people are insecure about this; it is important to appreciate what nature there is left.

Q. You taught for several years, what does that experience mean to you? 
A. For eleven years, I enjoyed teaching those who wanted to learn. A teacher must dispel the insecurity of pupils who withdraw into themselves and tend to be mistrustful.

Q. What kind of training did you have? 
A. Not having received any training in the plastic arts, putting the students in a position of an ordinary. Compared to it, painting is banal, of the first pioneers — and on the other too conditioned or too lucid — so that of the first pioneers...I think it was extraordinary. Compared to it, painting is banal, but it is the only medium I know and in which I am involved. Painting is in some way a legal revolt. Wherever I worked, I always attempted to give a different vision to others. I admire the solitude of the first pioneers: I think it was extraordinary. Compared to it, painting is banal, but it is the only medium I know and in which I am involved. Painting is in some way a legal revolt.

Q. Would you paint in total solitude? 
A. It is impossible to paint well and live alone. On one hand, I am a physical being, and on the other too conditioned or too lucid to be able to accept mentally a complete solitude.

Q. The light in your paintings is very beautiful, is it one of your main concerns... 
A. The light is exciting and becomes so powerful that I want to shout it out, and it arouses violent feelings. This light is extraordinary in the province of Quebec. On the Gaspe coast it is so strong that no one could fail to notice.

Q. What do you intend doing now? 
A. All I want is to continue. This need corresponds to my love of simple things. I am not at all interested in receiving any financial or political aid. When I look at the sea, I do not feel like going ahead or going back. I believe in the instability of the image. Remaining conscientious in my art is essential. I am technically easy to toy with feelings...

(Translation by Yvonne Kirbyson)

The Embarcadero Plaza Fountain in San Francisco
By Jane RIGBY

On Wednesday, April 21, 1971, at more or less 11:45 A.M., the Vaillancourt fountain was turned on, both figuratively and in reality. An elaborate programme had been arranged, in
The many works of the Italian Renaissance or larger building made of steel and glass; abuse and obscenities, and proceeded to eye in the financial area, and that com­

The industrial age and the city
By Guy WEELEN

At a recent meeting organized by the International Association of Art Critics, Professor G. C. Argan stated: "If Art is ailing, it is because the city is too." A startling proposal perhaps, but it demonstrates to what extent the fates of art and the city are intertwined. After having honoured Picasso, Matisse, Chagall, Rouault, Max Ernst, and others, Paris is currently offering a vast retrospec­tive of the work of Fernand Léger. It is imposing.

Fernand Léger observed his times with great lucidity and no less great enthusiasm, the industrial age whose beginning he nearly witnessed, the city whose successive trans­formations he had had to adjust to. Stricken with fever, he had imagined it. As certain painters want to bring peace to the world through their works, Fernand Léger wanted his painting to give a form that would permit men to live better in the city, whose appearance is ever to be re­newed, and which is so often ravaged.

A collection of his writings: "Fonctions de la peinture" (The functions of Painting) has appeared. The quotations which follow are from these texts which compose a sort of collage in themselves. They attempt to position his work, which exalts technical civilization, and his painting in relation to mechanism and architecture.

As early as 1913 Fernand Léger remarked that: "Life today is more fragmented, more rapid than preceding times."

"In the area of the means of expression of human­ity, I wish to point out that modern mechanical production such as colour photography, cinematography, the proliferation of TV-stations, the urbanization of theatres, effectively replace and in future render the development of the visual subject, sentimental, representative and popular, perfectly needless in pictorial art."

"As means of expression are multiplied the plastic arts should logically be limited to the speed of these techniques..."

As may be surmised, the endeavours of Fernand Léger upset the opinions of many in 1914. He had to defend himself, and he asserts: "The current pictorial production constitutes the resultant of the modern mentality, and is closely linked to the visual aspect of exterior things which prove creative and necessary to the artist. A work of art should be significant in its time, as every other intellectual manifestation whatever it may be."

Every pictorial work should comprise this momentary and eternal value which makes it last beyond the time in which it was conceived.

In this way the problem of realism and its evolution throughout the centuries is set. The transformation of the data of reality, that of reality as a category, or aesthetic quality, was the object of a violent polemic in the U.S.S.R. just a few years ago.

In 1914 Fernand Léger turned to current pictorial production. He noted: "Modern man registers a hundreds times more impressions than the eighteenth-century artist; to the extent, for example, that our language is full of diminutives and abbreviations. The condensation of the modern picture, its variety, the breakup of its forms is the resultant of locomotion and their speed have something to do with this 'visual newness'...". "The examples of break up and change that occur in visual registering are innumerable. I shall mention the most striking ones as examples. The billboard composed by modern man is composed with brutal conception and is one of the things that has done the most to enrage people said to have... good taste..."

"And yet, this red or yellow sign, screaming in the timid landscape, is the most beau..."
tiful of the new pictorial reasons there are: it tears down the whole sentimental and literary concept and it announces the advent of the plastic contrast".

In 1914, he could still be struck by the attraction of breakups and contrasts, at this time he could still speak ironically to society and its art with the same fire and freshness, it's a legacy of something more than being the son of the old master. He was one of the first to use the idea of plastic contrast and to bring it to life.

If the theme of the poster is a modern fiction, which painters have immediately been able to use, even in forms that Léger had certainly not expected, today, under its threatening and ever renewed flood, the poster is an integral part of our environment. It can glorify it, spoil it, or transform it, but it certainly does not enhance it. It is a temptation of neutral tones, if it does not prevent the advancement of art, the decorative element, the figure, and the human body become objects, a considerable liberty is afforded the modern artist.

In a text entitled: Colour in the World, written in 1938, he gives a notable place to colour: "Colour is a vital necessity. It is a prime material, indispensable to life as are water and fire. We cannot imagine man's life without a coloured environment".

In his angry text: The Wall, The Architect, The Painter, dated 1933, Léger explains himself to modern architecture and addresses himself to "my lords, the architects": "Modern architects have run man to the wall, to the extent that furniture itself is pushed into the wall. It swallows it. The surface again becomes smooth... "Nature hates a vacuum". The average man is lost before the great neutral surface, he gropes, and seeks to steady himself, he feels dizzy, he is not prepared. He does not know what to build, we are going to attack the average man..."

In 1949 in another text entitled: A New Space in Architecture, concerning an experiment carried out in 1925 with the architect Mallet-Stevens, Fernand Léger remarks: "The white wall accepted being partially covered in a soft tone has a mobile action. The barrier a gigantic unknown construction to be build, we are going to attack the average man..."
Art and the courts: France and England from 1259 to 1328
By René ROZON

From April 28th until July 2nd, 1972, the National Gallery of Canada, in Ottawa, will present an important exhibition, Art and the Courts: France and England from 1259 to 1328, organized with the assistance of two advisors, Mr. Peter Breiger and M. Philippe Verdier, and a consulting committee composed of experts from London, Paris, and New York. Mr. Breiger, a former professor of art at the University of Toronto and author of English Art, 1206-1307 is in charge of the selection of manuscripts for the exhibition. Mr. Verdier, titular professor of history of art at the University of Montreal and also the author of a book on medieval art, The International Style: The Arts in Europe around 1400 is in charge of the selection of reproductions for the exhibition. To mark this event in a memorable way, an impressive catalogue will be published in French and in English by our two advisors, and an international conference gathering the greatest specialists will permit an appreciation of the most recent developments in the study of medieval art.

By way of introduction to this exhibition, Mr. Verdier has kindly consented to have this conversation with us.

Q. – Since 1960, tremendous exhibitions have been devoted to Gothic art in major European and American museums, notably the International Art (Baltimore and Vienna), 1962, Treasures of Medieval Art (Cleveland, 1967), Gothic Europe, XIIth-XIVth centuries (Paris, 1968), The Year 1200 (New York, 1970) and Saint Louis (Paris, 1970). What makes Art and the Courts: France and England from 1259 to 1328 original compared to these previous exhibitions?

A. – An exhibition is always either monographic (Jordans, Rembrandt), or thematic (Art Nouveau, Faubourg). In this instance, we considered a third possibility: a comparative exhibition, something that has never been done. This choice, moreover, is in keeping with the bicentenary of a country that includes in its diocese a French culture, and which has witnessed an art common to the two nations of Canadian origin. An exhibition, in sum, which only a country like Canada could produce. But there is something else. Canadian universities, whether English or French speaking, have had a particular involvement with studies in Canada. In fact, if Art and the Courts: France and England from 1259 to 1328 is the seventh large exhibition of an international scope organized in Canada — after Delacroix, Picasso, and Mondrian in Toronto, the International Art exhibition of Expo 67 in Montreal, and Jordans and Pages of Canada's History in Ottawa — it is none the less the first one in this country devoted to Gothic art.

Q. – The objects gathered include several techniques. How are they distributed throughout the exhibition?

A. – The beginning and end of an era are always fairly well known. But the intervening time is often passed over. The year 1259 witnessed the official settlement of the reconciliation between France and England which was to last for more than two generations and to lead to the period of the national victories and prosperity thus, between France and England, but also for the entire European continent. It was also a particularly privileged period in the field of artistic creation. The building of monumental art was slowing down. The conquering and military period was giving way to a very refined aristocratic society. From this time on, art was created for an elite, opposed to the popular art of the great cathedrals. This brought about incessant voyages and exchanges of painters and craftsmen to the various centres of artistic production. But these were of two different sorts: the French and the English, which drew the entire world for the acquisition of works. We should note that at the time England was not insular, but European. The English aristocracy spoke French. A great number of French abbots had vast holdings in England; and conversely, the English nobility had infiltrated the west of France, especially in Normandy and the Loire. We must therefore speak of a special consequence of the area of art. Except in architecture, where differences are evident, there is no period in which national attributions are more difficult to establish, so great is the closeness in style between the two nations. In brief, the period from 1259 to 1328 was the most important in the establishment of the Loire. We can therefore express a conception of the beauty of life in a period of prosperity. We are convinced that in turn, the general public will be greatly impressed.

(Translation by Yvonne Kirbyson)
All during lunch, I looked across the table at a large acrylic canvas painted since his return to Canada. We talked about everything, his childhood in Saskatchewan, making drawings from nature; the only curb on his free time, his evenings in the south, thinking it is new, and he will begin to elate by large spatial areas. He loves praising Lemieux. But let us go back. 

Great areas of colour. Macrochromy. Would it help to be familiar with the sunlight of Provence to understand Cardinal? Yes, perhaps. But in being familiar with it, one is helped in grasping Lemieux. But let us go on. 

390 — Makwa (Peace River), in Northern Saskatchewan, or the experience of total freedom. Or rather solitude, perhaps, for at the age of ten does one know one is free? Three years without having to go to school, spending all one's time in the fields, the steppes, or forests around his parents' farm with his two dogs, the only curb on his freedom being his mother's order to appear for dinner. "A painter; free, and nomadic," he says now: obviously. Later he will go harvesting in the south, making drawings from reaping-machines, ecological art we call it today, thinking it is new, and he will begin to be elated by large spatial areas. He loves the sea, not surprisingly. He becomes aware, he understands volumes by doing undersea diving. 

Solid volumes in liquid space, this is the feature of rather old, did not bring; plastic liquid wax which he pours onto a background on which there are fixed one or several metallic elements, pieces of wood, glass, in every kind of interesting colour and form, all of this set in a frame adequate for the casting. Whether this is some sort of polyester resin or not does not much matter, the artist skillfully eludes any questions concerning this; let us accept his secretiveness and be content to know that the wax or resin is chemically hardened, the hardness, malleability, final brilliance, and of course colour, as well as several other parameters, are controllable with a great deal of technical subtlety. 

In fact, the possibilities of the material in question are vast. In belong to the world of hyalotechnics; it is possible either to superimpose layers of colours and obtain one or several colours by transparency, thus creating a landscape with a variable depth to contemplate, or else to impose relatively clear limits to the material at the time of the casting, and of course, the two extremes will become the variable, a function, of course, of the colour used. It appears that each work requires no less than from three to four weeks. With the "reliefs," the small sized "works of shaped and coloured plastic," which no doubt it would be interesting to see on the scale of a mural, or perhaps used in creating a luminous environment, Cardinal uses all kinds of textures: smooth, sparkling, flat, heavy and sensual, or else rough and still sensual. It reminds one of enamels, but it is much warmer; the plastic becomes a rich, noble material. Once the liquid plastic material is poured it seals everything, forms and roughness, it makes one think that a gesture holds the measure of Cardinal's need to capture the things in his life. 

Squares of colour superimposed on an angle, rod-like cells under a microscope, reliefs, in short, in which "colour which has always been very beautiful in Marco's work since he is a colourist, takes precedence over form which becomes secondary", Roselle Cardinal goes on to write. Since his return to Montreal, he has begun to work with acrylics and a certain form of collage: on a canvas he glues almost rectangular or square places of canvas that overlap; centres this on an axis that cuts the tableau from top to bottom into two equal parts. The work is monochromatic, I should say tone on tone; for example, the background is of a purplish-blue red, whereas the collages are of an orange-red; but there is an imperceptible difference between the warm red of the centre and the cold red that surrounds it. This work illustrates the artist's perfect success in leading to meditation. Once or twice I thought of Mark Rothko. 

Just who is Marcelin Cardinal? A painter, a hyalotechnician, a poet, a nomad, a free man. Enough is left. 

(Translation by Yvonne Kirbyson)
one hears the composer analyzing his work himself, it is very difficult to grasp its structure, since it is not evident in the unfolding. Moreover, this analysis may be so complex that it gives no real sonorous indication: the music heard seems to have no relation to its structure.

It is thus logical to analyze what we hear.

Hearing a sonorous space

After two years of research a few tapes were ready to be heard. Ginette Bellavance tried the experiment with two groups of students from the Faculty. In the beginning there was confusion: excerpts of Bach, Schumann, the Rolling Stones, Indian, Jamaican, and electronic music were back to back. The divisions were solid: to get something out of the experiment, it was necessary to somehow make the music "anonymous". To forget the sonatas in B flat, the 2-4 measures, in short all technical knowledge and to open one's ears.

One group managed easily enough. To the astonishment of almost everyone, correspondences were established. The definitions proposed belonged to the vocabulary of the architect. That is, the students perceived a sonorous space (mass, grain, texture), they heard the silences and the durations.

After the success of the experiment, we tried to evoke the silences: for some, the silences in Bach were only pauses, while in Boulez silence is an integral part of the sonorous world: to hear only the sounds in Boulez is not to understand the work. On the contrary, others had the impression that Bach uses silences as do our contemporaries, that he gives them all their importance. But if there was not complete accord on the conclusions of this experiment, it still remains that the perception of sonorous space is the same for all of us.

An objective perception

"What I feared the most was that the tapes set up by Helen and me would reflect only our perception and that very few people would recognize what we heard. But that is not what happened at all."

In short, perception is an objective phenomenon, it is the poetic or emotional interpretation of the listener.

Those who benefited the most from this course in auditory perception are the composers and students who intend to teach music. They themselves are experimenting with a concrete approach to music, which allows them to understand better the situation of a child discovering the musical world. Presently, in the schools, instruction begins by teaching the child to play on an imaginary keyboard (a desk, a table) to round his fingers, to read notes. May those who underwent forced piano lessons remember this.

As for the composers, the discovery of new sonorous parameters permits them to hear better what they have written and to have thereafter greater concern with the global sonorous result. They think music before writing paper.

This experiment, which sought to discover the correspondences between very different forms of music, and treat music like a sonorous spatial and non-linear discipline, permits to analyze, compare, classify, and to find ways in music training. We have always spoken of a music, western music called classical, but never of Music. If we cease searching for precise musical forms, we become almost automatically open to other musics: "beautiful" music and others (which are not beautiful?) no longer stand in opposition. For this experiment is useful not only to musicians who have come to no longer hear music, as this teacher who prided himself on being able to reconstitute mentally the score of the work to which he was listening, it can also prove useful to music lovers who found "beautiful" music and are not much interested, if at all, in precise musical forms, or even to those who "would really like" to understand contemporary music, pop or otherwise, but cannot manage to do so.

New listening

It is listening as though the musical event was a material which is evolving in a two or three dimensional world. Hearing it as though looking at an object: it is light or dense, long or short, thick or thin, seeing it evolve and vary in density, pitch, thickness, situating it among other sonorous events as though on some stage, perceiving the sonorous planes, their mobility, their transparency.

Contemporary music lends itself well to this new listening.

The advantage is that we learn to listen actively: the musical "action" is not fixed: it is not a question of discovering a theme, but of folding. This listening is active in the time, whose every moment is necessary and which only the ear can perceive.

This way of participating in the execution of a work opens up the doors of contemporary music that does not exist only in the concert hall because of precise instruments, but is everywhere. Everything is music, its very coexistence. I do not mean a house, an airplane, but is everywhere. "Beautiful" music and are not much interested in its context, this set to be studied in a stereo environment.

It is up to every person to decide for himself where music stops and sounds, or even noises begin. But by listening rather than by prejudice.

(Translation by Yvonne Kirbyson)

The Record Museum
By Claude GINGRAS

In the last few years the re-release of recordings has been one of the most important areas of the recording industry. This lets record lovers discover some great interpretations which have not been available for a long time. It is known that old recordings are equalled - and get them not only at a fairly good price (the producing companies generally place them among their economy series) but also in a form that is generally intact due to modern techniques of recording that free them of distortion, incidental noises, etc., which were to be deployed on the orchestra. "It is the interpretation and not the sound itself which interests the fans of re-releases. And when these companies do permit themselves to touch up electronically the original recordings, they do so with a good deal of caution and taste.

Seraphim, the economy label of Angel, regularly offers the greatest choice of important re-releases, closely followed by Helidor, the economy label of Deutsche Grammophon. In the last few months Seraphim has re-released the complete works for piano by Mozart recorded in 1933 by Walter Gieseking (the eleven records constituting this incomparable set are now divided into three L.P.'s) as well as two great sets of Beethoven: the 32 Sonatas for piano played by Artur Schnabel with an authority that makes one forget the technical faults of the recording was made out of to 1936, the Symphonies played by the Berlin Philharmonic under the authentically German direction of Boulez, conductor André Cluytens. An exception, this set is in stereo and the sound is excellent.

Other Seraphim re-releases to be noted include the famous recording of Beethoven's 9th Symphony, performed at the reopening of the Bayreuth Festival in 1951, under the direction of Wilhelm Furtwaengler, which includes Schwarzkoopf, Hoenig, Hopl, and Edelmann as soloists; a record composed of excerpts of the no less celebrated "Tristan und Isolde" and "Lohengrin" in excerpts from their complete operatic work; the "Fantastic Symphony" of Berlioz by the Orchestre National de la Radiodiffusion Française directed by Beecham (this stereo recording, made in 1958, should not be confused with the one the same leader and orchestra made in mono in 1957; until recently the 1957 recording was available in America, but this second interpretation, a bit slower, more stressed, is more interesting: the unique sonata of Liszt in its most fulfilling execution, Horowitz's, recorded in 1932; three recitals of celebrated tenors: Jussi Björling (17 airs from operas, oratorios and lieder, mostly in clarté), Jussi Björling (1954); and, the very last recording of Dennis Brain, the "poet of the horn", that was made fourteen days before his death (1958), and which was placed in its "Historisch" collection, and which were all recorded with the Berlin Philharmonic between 1942 and 1953, bring the tremendous personality of Furtwaengler.

The London company, under its economy label, the London Diapason, has re-released (in stereo) two of Furtwängler's recordings: Frank's Symphony in D minor (with the London Philharmonic) and Brahms's 2nd Symphony (with the London Philharmonic). Each of these records offers additional interest, being completed by a re-release of the great European contralto Kathleen Ferrier: three of the five songs by Villa-Lobos are marked by Walter as an orchestra leader, complete Frank's Symphony, whereas Brahms's "Rhapsody for alto" with Clemens Krauss as leader completes the Brahms recording. In the same collection, London has re-released "Das Lied" and "Ruckert Lieder" by Mahler, with Bruno Walter as Furtwängler's recording of the famous symphonies Beethoven's 5th, Schumann's 4th, Mozart's 40th.

Collections of recordings of famous pianists (Rachmaninov, Schnabel, Horowitz, Lhévine, Kapell, Hofmann) but these records, according to the information supplied by Canadian distributors of RCA, are not yet available here. For the time being, RCA Canada is more interested in Canadian artists, except for recordings by Furtwängler (for example, another Everest, have also re-released interpretations by Furtwängler (for example, another 1926 and 1955). In general these recordings are marked by a certain distortion and even fluctuations of diapason.

Another London re-release is the "Flying Dutchman" performed by Bayreuth in 1935 with Astrid Varnay, Hermann Uhde, and Ludwig Weber, under the direction of Keilberth.

Other companies, like Turnabout and Everest, have also re-released recordings by Furtwängler (for example, another Beethoven's "Ninth", of 1942, and available on three labels simultaneously), but in general these recordings are marked by a certain distortion and even fluctuations of diapason.

Heller has also put back on the market a certain number of recordings by Richard Strauss which permit us to listen to the famous composer as orchestra leader directing "Also Sprach Zarathustra" (Bach, the Orchestra of the Danish Radio and Scandinavian soloists; Bach recitals by Gieseking (Partitas, Inventions, "Italian Concerto", etc. — four records; a Schubert-Strauss recital by the German baritone Heinrich Schlusnus; and those of other composers (Mozart's Symphonies numbers 39 and 40, the overtures and preludes from operas by Mozart, Gluck, Weber, Wagner). Maul will re-release "Das Lied" by Furtwängler (for example, another 1926 and 1955). In general these recordings are marked by a certain distortion and even fluctuations of diapason.

Molinari: an intransigent formal purity
By Laurent LAMY

As opposed to instinctive creators like Ropelle or Hurbisbe who do not much elaborate the theory that subvents their work, other painters like Bordua and Molinari feel the need to be just as involved in reflection on their own work as in its execution. Molinari is a theoretician to such an extent that it is difficult to grasp in his work the perceptible divergence between intention and realization. Which does not mean that Molinari confuses the awareness of the work with its creation and exhausts it. It is in fact, in the moment of execution, and intervenes also after the work is completed.

Few painters here have reflected as much as Molinari on the problems of art and know XXth century European painting and American painting of the last twenty five years as well as he does. He thinks reflection and creation sustain each other, in a demanding and constant dialectic which allows him to refend his work brilliantly and proudly.

It may be said that his whole approach is situated around research into the structure of the painted surface, in a project of discovering "all that can happen" on a given surface.

I think an understanding of Molinari's painting can only come from a deeper knowledge of the development of his work. Known especially for his recent canvases with vertical bands, he reached this stage by a lengthy research into construction, simplification of the surface itself, and by a work based on the dynamism of pure colour. His work of the last 15 years has always been founded on two elements, colour and surface, which constitute the fundamental structure of his canvases, being the disappearance of the object, whatever it may be. The canvas refers to itself and nothing else.

A methodical itinerary
"Making the canvas the area for energetic events which condition a new spatiality..." I have always attempted a structural "revolution", first through graphism and reversibility, then by chromatic mutation and the serialization of plastic events", wrote Molinari in 1970.

How did he arrive at this conception? Let us follow him! In associating with the Auto­matists at the beginning of the 50's and after reading Breton, he got the idea to paint in the "Automatism" direction. After he proceeded respecting Breton's concept of Automatism more than Quebec Automatism did. Molinari then created with pure gesture, paintings no doubt related to Automatist canvases, but already without an object floating in space. For the "true" automatists, there was no doubt that, like his canvases, in any case, they constituted a reaction against their dogmatism. The Automatist movement had led to a non-figurative painting because it did not "figure" anything known, but it retained no less the idea of an object in a lyrical space. As opposed to the fashion of the day, Molinari went on to abstraction by eliminating not only the object, but also the notions of depth and forms on a background.

In the canvases of 52-53 we note an already increasing ambiguity of background, but one in which the elements are inscribed in a relatively flat space. In 53-54, the canvases with geometric forms close to formulating square and rectangle conserve important traces of material and paste, for the colours are applied with a palette knife in a spontaneous way in dabs or blocks, according to a quasi-serialization that will reappear in a systematic way later on. Thus, 53-54 correspond to a period of very abstra…
comes to cutting a given surface with the diagonal, a research quickly exhausted for it permits him to work with only two colours.

A period of synthesis
In fact Molinari is ready to work at a synthesis beginning with the elements that until now have been the very bases of his research: particulars resulting in parallel bands, diagonals resulting in oblique and vertical bands, and in triangles. Each of these elements circulates in a new spatiality. We are brought to an interplay of reversibility and variants in the reading. By the composition in rectangle-bands cut by diagonals, triangles with inverted points seem to float like flags. But the plurality of the colours makes the background move and the rectangular bands and triangular bands withdraw behind the triangles which themselves play hide-and-seek behind the oblique bands which... and so on. The spatial voyage on which Molinari takes us is practically unlimited and impossible to translate into words. He has not established a universe with 2 or 3 dimensions, but an infinite number of dimensional possibilities.

Perhaps more inventive than Vasarely who works only with the idea of tones in the same colour and who proceeds by traditional ranges of colour to divide or swell his canvas, Molinari creates a new spatiality with only a continuous adjustment of surface, form and space. His strictly intellectual approach which refuses picturesqueness with intransigence contains no less an emotional, poetic charge. His work seems to be addressed only to the retina. This is a reproachbury of the retina which Molinari uses the interrelationships of colours, and who are working with the process of perception. But the retina is a part of man. And as usual in the case of a career marked by important works, this is a spiritual itinerary which does not purport to give us a vision of the world, but which participates in the elaboration of a new vision.

(Translation by Yvonne Kirbyson)
The manipulation of these everyday icons in Warkov's work is, however, which endows her work with its potency. The surrealism in Warkov's work is, however, not that of Dalí or De Chirico.

Warkov's painting is not a manifestation of the double-barreled coda of the 1920's surrealism movement in Paris which tried to establish that the ultimate reality, "super-realist", lay in the subconscious and had nothing to do with the appearances and its corollary that only unreason could produce great art. The original surrealists were superannuated by modern psychotherapy on the first issue and by the more contemporary "automatiste" movement on the latter.

The imagery in Warkov's oeuvre is not derived from an other-worldly dream realm but consists of very real figures and objects which inhabit or have inhabited this realm. The manipulation of these everyday icons on the multi-component canvas is the means by which Warkov makes her moving indictment of society. It is the social statement of Warkov's paintings as evidenced in such canvases as "Noon Hour Target Practice at the Funny Farm" and "A Rose-Covered Cannon is Still a Cannon", which possibly alludes her work more closely with the American Pop school of the 1960's, in particular Robert Indiana, than with the Parisian surrealist movement of the 1920's. The flat two-dimensionality of the elements in Warkov's composition attained through her reliance upon the silhouette further strengthens this comparison. However, the elusiveness of many of the best Pop works with the artists' disclaimer of any social intent, far outstrip Warkov's often pedantic statements which have become shopworn through media over-exposure.

Warkov copes with the cliché by a stylistic dilution of the vitriolic sentiment behind her presentations, in effect a type of satire. The very Canadian classicism, carried to the point of sterility furtures this end as does the intense, surreal light which bleaches her compositions and can also be found in the work of magic-realists, Alex Colville and Christopher Pratt, and many other Canadian painters. A decorative schema of patently innocuous objects also serves to diminish the blatancy and hence indirectly reinforces the potency of her work.

The sobriety of Warkov's "Stonewall's Lament — Oh Lord We've Got the Devil in our Souls" is an attempt to belittle the emotionally volatile impetus which conceived the work. The incongruity between the transcendental purity of presentation and the almost savagely satirical intent is also mirrored in Grant Wood's "Daughters of Revolution". Both Warkov and Wood use caricature and a respective disgust of the excesses of religious fanaticism and ultra nationalism symptomatic of the "Bible Belt" mentality. The obvious self-righteousness of the personages in both paintings enhanced by the rigid, frontal posturings of the figures make the artists' disgust with the pleasure-denying, Protestant ethic of North American man.

In such paintings as "Coffee Break", "A Rose-Covered Cannon is Still a Cannon", "Noon Hour Target Practice at the Funny Farm", and "The Dilemma of Being a Professional Gambler", Warkov's incisive social conscience explodes the war/violence exploitation industry incorporating all the communications media. The type of satire Warkov uses to make this doublefold indictment, namely of those who exploit the horrors of war and violence for monetary gain and those who succumb to this tawdry type of exploitation, is very close to that employed by Richard Lester in his 1967 film "How I Won the War".

"Coffee Break" becomes a denunciation of the advertising industry in its attempt to foist its produce on the public by the equation of maleness with the ability to kill. A commando with paisley-patterned helmet and hand, totting a "filter-tip" cigarette in one hand and a rifle, directed toward a naked, black man bearing a wind-up key in his back, in the other hand summarizes this cheap glamorization of war. The attempt to render benign the machinery of war is evidenced in the overtly moralistic painting, "A Rose-Covered Cannon is Still a Cannon".

Warkov's restrained, "objective" manner of laying down a painting which mitigates the didacticism in these social commentary works despite their often preachy titles, also saves the nostalgic recollections of times passed in other paintings from descending to pure bathos. These canvases trade in melancholy transcriptions of faded old photographs from the family album, evocations of dead lovers and images of identity-less children, all of which make excessive demands on the artist. The monochromatic use of colour furthers the austere, existential quality of these works.

The iconography employed by Warkov; the Magritte-like floating fruit and flowers, the detached wings, and the suspended, cotton-battling clouds, serve an analogous rôle to Proust's "madedeine" in "A la recherche du temps perdu" in that they all conjure up memories of fondly-savouried, less complicated days of an idealized past. The mirror motif and the images of past loved ones it distills, act as a medium through which the living communicate with the dead, a form of wish fulfillment. Vignettes of the past are also afforded the viewer through the circular, key-hole perspective adjuncts to the main body of the canvas. Their detached state contributing the feeling of suspension in a timeless realm.

The extensive employment of Christian iconography in many of her paintings is a testament to the over-riding importance of the life of the spirit to the Canadian pioneer. Heraldic angels, disembodied wings and halos, and doves of peace animate Warkov's compositions together with a host of tombstones and pristine, white, clapboard church spires. The richness of her own Ukrainian Jewish heritage has been replaced by the almost life-denying religiosity of the Canadian prairie. Occasionally Warkov will jar this introspective, self-satisfied piety through the exposition of the hypocrisy behind it. Racial intolerance illuminates "Vision of a Senior Citizen" in which the crucified Christ-figure is black.

The imagery bears an interesting polarity, that of life-affirming symbols in contrast to images of death. Manifestly fecund females are juxtaposed to rifles and revolvers, an apple tree sprouts from the helmet of a rifle-carrying soldier, a rifle shoots flowers instead of bullets, and two brides are separated by a cabinet full of elusively-familiar effigies neatly arranged on its shelves. This uncanny and somewhat inexplicable assemblage of disparate images underlies the existential quality of almost all her works. Warkov's commitment to humanism is immediately apparent in her portrayal of racial inequality, the plight of the aged and the loneliness of the loveless. Warkov's humanism speaks of a fellowship among mankind.