WHEN IT COMES TO ELEPHANTS...

By Andrée PARADIS

Art teaches certain things, but there is also something to be learned from a meeting of those who are involved with teaching art at the university level. Hence the importance of the conference held in Vancouver from March 1st to March 4th, under the auspices of the University Association of Arts in Canada and presided over by George Knox of the University of British Columbia.

The purpose of the memorable discussions at the Classical Joint and the Medieval Inn (the program included the rediscovery of Kastown, the old section) was the sharing of information about the problems in the history of art, the changing approaches of criticism, and the real history of studio training, since the definitions had been dealt with, the main task of the conference was to determine policies for implementation.

In his recent book, The Teaching of Painting (Seuil), Marcelin Pleynet points out that "the difficulties one faces in attempting to consider the various movements which constitute painting, and more generally modern art, occur, to some extent, as a result of the definition one might give to the specific history of this art. It is as though this (modern) history existed on a single chronological plane on one hand, and as though the origin of this chronology, on the other hand, could only be considered as beginning at a point when a conclusion had been reached in the evolution of (another) history coming from another chronology."

Most people think of art in terms of chronology. When challenged, this method of classification may still seem useful, but it requires a new approach. In order to decode the artist's system, it is necessary to use a system that takes into account the sociological and ideological as well as the psychological factors. Pleynet succeeds in presenting a clever demonstration in his analysis of the system of Matisse. One can hardly push scientific exactitude further. But after all, how necessary would this be?

Another question which was explored was whether or not to teach the history of Canadian art in the context of general history. The teaching of art out of context met with violent opposition but a very small group who gave the impression of being anti-history was well as anti-art strongly defended their position. There was unanimous agreement only on the rarity of documented evidence, the difficulty, to getting to sources, and the limitations of the artistic experience itself. Finally, in addition to a scientific method, historians of the future will need an awareness of historical context and of ideological environment, and an awareness of the fact that an epistemologist, this to be sustained by poetic intuition.

What is the position of the art critic in relation to the historian? Like the historian, he is essentially an informant, but his intervention is not as direct. He is less concerned with all the facts than with a few facts which widen his own perspectives and sustain his need to anticipate what is to come. His real activity is in the world of ideas, sensations, he operates on the tight rope of approximation.

One of the participants at the conference summarized this well as "the art of sleeping with elephants". Considering the great variety of critics and elephants are not always as amiable as they appear. Which comes back to saying that what changes the most for everyone is the idea of the avant-garde. The bohemian avant-garde seems completed, another mystico-scientific avant-garde is slowly taking form.

Meanwhile, whether good or bad a new underground art is happening, at least that is where attempts are being made to define objectives: to counter established art which is being taught whether we like it or not. On the other hand, we may note that on the campus all is not rosy between theorists and practitioners concerning the necessity and the means of the teaching of art, but happily there is an attempt to agree where it is definitely possible to measure what art teaches.

The conference in Vancouver was a success at the level of communication of ideas. In an atmosphere of genuine relaxation the sounds of cultural agitation were muffled but the conviction that the most profound messages are on the level of language and forms of thought remains.

(Translation by Yvonne Kirbyson)
graving. He, however, was more dashing than his predecessors. Thanks to his qualities, Hogarth has raised the caricature to the level of the most prestigious painting. Before him, it was a craft, a minor art. In England, Rowlandson attacks John Bull's private life. His engraved caricatures, which are sold by picture dealers are very amusing. The end of the 18th century brings the war against Napoleon. Gillray, a remarkable illustrator, becomes the principal artist to use for England against Bony, against his own king, George III and against the Regent. Hidden in the capitals of cathedrals or in some illuminated designs, there have always been some grotesque French drawings. But apart from Catulli, who in the 16th century did not publish anything, there are practically no names to remember. It is only after Napoleon that the caricature truly manifests itself.

But then, c’est le coup de tonnerrel! Phillips, a talented journalist and caricaturist, launched the Charivari in 1834. Deumler (1808-1879) entered and the century of the caricaturists began. From Cham, Gavarni, Dantan, Caran d’Ache, Toulouse-Leutrec... I could mention more — to Sem, Sennep, Rouveyre, all sign their masterpieces. The social climate of that era can never be studied nor understood without caricature and caricatures being retained. England suffered the after-effects. Punch (sub-title The London Charivari), which permits Tanniel, Du Maurier and Doyle to come forward, at the same time as Cruikshank, Spay, Apa, Beerhom up to Low, is published. In Italy, let us retain Virginio Tenca, author and caricaturist of Spada, of whom Goya, of Portugal and of Mexico, where Posada, whose style is morbid and cruel, chastises the establishment. Not to be overlooked are the Scandinavians whose masters are of a caliber to rival the greatest.

But satirical caricature dates back to Franklin, who drew the first political caricature South of the border. Taking advantage of the War of Secession to launch himself, Thomas Nast, the father of American caricature, makes his appearance. The creator of the Tammany Tiger, of the Democratic Donkey, of the Republican Elephant, of Santa Claus, he is the one who decided on the costume and the gadget of Uncle Sam. The movement is launched. Influenced by Gillray, Keppeler, Gillmann joined the game, followed by Gibson, Kirby, Bellows, Fitzpatrick, etc., even to Art Young, John Heid Jr. and others just as excellent.

This birth does not come without pain. Phillips and Daumier were imprisoned for offending the authorities; Nast was tried and an attempt made to buy him. Young was ostracized. But nothing stops the denunciation of administrative abuse. A good caricaturist is the one who interprets emotions. He makes the cause of the oppressed his own and is revolted by injustice. Because he is right, he is always found on the political left.

The Canadian Scene

In Canada, the first known caricatures were drawn by Brigadier General Townshend, later Marquis Townshend. Second to Wolfe, he returned to England after the victory of the Plains of Abraham. Before coming here in 1759, Townshend had already signed charges against certain of his illustrious competitors. It can be said that he is the precursor of the satirical caricature high-lighting individuals. There had been complaints about his cruelty. A letter published in 1765 in The Public Advertiser denounces him in these terms: "He has dealt grotesque cards from house to house, from man to man; leader of our town end. Is there a great general of highest rank and most eminent military abilities? If the size of his person as well as fame should be larger than ordinary, this malicious libeller at three strokes of his pencil scratches out his figure in the most ridiculous attitudes imaginable..." Townshend is therefore the first one who has applied to individuals identifiable by their faces.

During the winter preceding the fall of Quebec, he made several caricatures of Wolfe, his superior, whose plebeian origins he despised. To the amusement of the members of the headquarters he would circulate his drawings at the table. He showed General Wolfe as a tax-collector, as a seducer of the young local virtues, and so on. Wolfe took these jokes with a "sour" smile until at one moment he lost his patience and seized one of the drawings, crumpled it in rage and threw it on the ground. That drawing and eight others are today on display in the McCord Museum of Montreal.

One must wait approximately eighty years after Townshend for the humorous Canadian drawing to be produced seriously. At that time, and for a long time to come, it was the illustrator who did caricatures in Canada. It would take a slow and difficult procedure... and as far as I know there were not enough engravers in Canada. Fleury Mesplet would have liked very much to have a good caricaturist attached to the Gazette which he founded in Montreal with Benjamin Franklin. The "picture" in these pages of the Gazette where Dr. Miller had been appointed as a vehicle of propaganda to lead the “Canayens” to revolution. It was necessary to wait for Punch in Canada, 1848-1849, to finally have some political caricatures. They were drawn by John Walker and engraved by Welsh and Cassan, engraver of the Canadian Parliament which sat in Montreal at that time. The drawings of this great-grandchild of Phillips’ Charivari were done with skill but in a style borrowed shamelessly from the London Charivari. They convey no effort of originality nor innovation. The real breddawiner for these artists was in the illustrations of news in brief. They had to depict spectacular fires, portray deputies and bishops, and show British princes who passed through here. In short, they had to work quickly and by hand without taking the time to stop to cultivate a carefully nurtured personal treatment.

At that time in Toronto, two journalists were signing drawings under the pseudonym of Rostap. Robinson and Staples were succeeding in publishing caricatures in which the only funny thing was current events. Since the events of that time escape us, their humour is lost today. We ask ourselves why it took two of them to put those things together. A hundred years from now we may well ask the same question when we see the caricatures signed by Desro and Kelen, who appeared in La Patrie, in Paris, and in New York during the thirties. The movement is launched. John Innes, Kars, Sam Hunter, draftsmen-reporters of the Mail and Empire provided the satirical newspapers the Sprite and the Pick of Toronto with caricatures around the year 1865. In Quebec, Jean-Baptiste Lessard, Côté, also Grosperrin, was setting up the Scoe, a journal embellished with wood engravings done by the gifted sculptor, famous for the rendering of movement. Côté engraved personalities who seemed to have lost none of their likelihood by being distorted. His HeCTOR Jean LANGEVIN au parlement engraved on wood shows us the Canadian parliamentarian in very small dimensions. Using a minimum of lines, Côté delivers us, set forever, an historical portrait sonnage more real than life.

Confederation was for the Canadian humorists a favourable ferment for satire, for it was the building of a trans-Canadian railroad. Our artists did not lack subjects for their wit. Art Young, Kirby, Bellows, Fitzpatrick, etc., even to Art Young, John Heid Jr. and others just as excellent, must be forgotten.

In Canada, Bengough is the first caricaturist to make use of this invention. He published his famous Grip in Toronto from 1874 to 1894. His caricatures are today an authority. In the history manuals, it would be impossible to forget the engraving of Bengough of Harper Donald without referring to his testimony. But it cannot be said that Bengough is a great artist, esthetically speaking. His drawings are clumsy and often vulgar. On the other hand, his animation, his political sense, his wit, with current events make him one of the most famous caricaturists in Canada.

In Montreal, a journal which was to make an appearance in 1877. Edited by Henri Berthelot, Le Canard was a huge success and asserted itself with much authority. This very talented ‘fin de siècle’ bohemian was as good a writer as he was a sketcher. His first caricature was the engraving he did on wood for Cassan who engraved them with such skill and talent and taste that they are works of art, often worthy of appearing in the Charivari of Paris, next to Daumier’s immortal engravings.

At this time, when Berthelot committed his draughts, the caricatures in Canada were produced by pen — although still superior to anything else at that time — lost much of their subtlety, their spontaneity and their poetry.

At that time news arrived from Europe three and four weeks late. In the winter, the clothing was almost closed. Hay loads were the only things which continued to arrive from outside the city borders. Isolated, the townsmen lived in a paradise where Le Canard provided food for the mind. Berthelot only had to say one thing against some distinguished person and the whole town burst out laughing. The victim could see his caricature found out what he was all about. He was condemned by the Courts for having questioned the virility of a politician because he remained a bachelor. (He, himself died a bachelor.) For having laughed at a senator, he was attacked by the senator’s two sons and beaten severely.

After Berthelot, Montreal had Henri-Julien Alas, an illustrator who did caricatures without being a caricaturist. A very skillful sketcher, he provided us with funny pictures, but did it more by the decor than by the satire. The distortion of faces, which were always photogenic, was the forte.

The turning of the century doesn’t seem to have been influenced by the Art Nouveau. Alano Rych and Vézina debated well enough in the Star and La Patrie and in some politely
The returning soldiers provided a pleiad of influences, and since he was a nice chap, conscientious, his drawing was cold, a tribute La Plume dian. His work was the living testimony of troubles and tribulations of the average Cana­

observer, he amused while illustrating the fine and very amusing caricatures. A shrewd Patrie style which is truly mine. Paul

uniform for the Duce's guard. Since then I friend of Mussolini and had designed the great Italian caricaturist. He had become a nothing of its existence, and by Garretto, the scene influenced by cubism although I knew iA/as an amateur. Our good caricaturists had

Timothée, which went down to 'there'. In short, the un­

diriends wore sac-dresses "to high on the fork.

"resse. for almost disks

that at that time each weekly
discussed. That book will be most interesting school of Caran d'Ache) three generations of

Fauves.

André Monepett was one of the few 'avant­
gardists' among the sketchers where Wright and Simpkins were already active. American competition hindered the growth of this very modern communication here.

Like the French who have their Raiser, we have our Girded. This young North-African is a great caricaturist, humorist and sketcher. He has an analytical spirit which makes him a fine political commentator, although sometimes somewhat of a demagogue on days when his inspiration lags. Then there is Miche, completely apart. His sculptures and his 'col­

lours' at this point vulgar, as much by the subject as by the manner in which they jar one's senses, but they are amusing for a distinguished and sophisticated audience.

It is to be observed that the more a people is developed the more it appreciates caricatures. Take a glance at the United States, in England, and in France as well as in other large nations and compare it to the production in underdeveloped countries.

While keeping in mind the demographic propor­tions, it is certain that Canada plays a leading role in the art of caricature and cartoon. In 1840, the British government invited artists to submit tapestry cartoons in order to decorate Westminster. Punch borrowed the idea and published cartoons in the spirit which one can well imagine. Ever since, cartoon has been a word in the English language which is missing in ours.


(Translation by Viviane Giroux-Edwards)

THE HUMOUR PAVILION AT MAN AND HIS WORLD

By Paul GLADU

Buckminster Fuller used to say: "Ye who are too serious, do not enter here". To readers of VIE DES ARTS who feel the shoe may fit, let this quote be a warning.

Indeed, being intelligent and human implies having a sense of humour. Animals do not laugh. On the other hand, the expression of humour in civilized man ranges from mild amusement to hearty laughter. Besides it also distinguishes man from the gods and accounts for his superiority. The gods may disappear because they themselves are above laughter. But man is able to laugh.

Robert LaPalme is Canada's gift from heaven. To compensate for their tragic nature, the gods have sent us a prince of humour. It is true that what I am saying today will not be recognized until the year 2500: one is never truly appreciated in one's own time.

LaPalme's career is unique in this country. The influence of the churches, of New En­
gland, of the rich and of literary circles will create in us a serious side that borders on solemn frigidity. Thanks to LaPalme, Leacock, Henri Julien, Ferron, and a few other inspired satirists, we are less unfeeling than such a history would have it. Before venturing forth in the ship of humour, let us meet its capt­

ain.

Robert LaPalme was born in Montreal: his first challenge. One is not born in Montreal if one is not a bit of an adventurer. His childhood however, was spent in Alberta. His professional life began with his collaboration on the Almanach de la langue française and on the newspaper of Olivier Asselin, L’Odra. An amazing and indefatigable man, he worked in New York, Quebec city and Montreal, and was simultaneously a cartoonist and professor, founded the Municipal Gallery of Quebec, painted murals, and still found the time to make a dream come true: a museum devoted to the history of humour.

In 1969, there was a modern version of Bruegel's painting: The Blind Leading the Blind. The author was Ed McNally of the Star. There were also papier mâché sculptures by Gerald Scarfe and bold caricatures by Miche.

In 1970, LaPalme was represented again (sculptures made from agricultural implements, Pencil Men, and Cor­

varribias (colour photos). Low and Garretto. This time the featured mural was by Berthio, who had imitated The Raft of the Medusa by Gericault. Also, a small room was devoted to Stephen Leacock.

In 1971 it was a mural by John Collins which welcomed the visitors. It parodied a famous painting by the American artist Curry, Tornadoes in Kansas. We were delighted to welcome back the International Salon of Cartoons. On a moving screen the history of the cartoon strip unfolded, supplemented by an important collection of original drawings
by the masters of the cartoon strips. This collection, first shown in the Metropolitan Museum of New York, was enriched and expanded before becoming the property of the Humour Pavilion. On the main floor, an extraordinary retrospective of the various creations of the Parisian Jean Effel revealed his prolific creative imagination. Finally, trick mirrors transformed the visitors themselves into living cartoons.

This year the presentation measures up. All those who followed the evolution of the Humour Pavilion noted that its curator, Robert LaPalme, used almost all the art forms, all the means to illustrate his favourite theme. It would be difficult to be more contemporary. Film, mobile sculpture, new materials, luminous or kinetic effects; he uses everything. The 9th International Salon of Cartoons is opening its doors. A new mural decorates the entrance. The cynical and witty Gerald Scarfe, one whom some consider the greatest caricaturist of our time — is represented by his sculptures (we will recall his incredible sculptures of Nixon, the Pope, and the British Royal Family last year). A Scarfe film called; Will the real Mr. Hogarth please stand up?

We recognize the statuettes by Miche, whose talent for the bizarre oscillates between trivial things and great humour. Then we see The Seven Capital Sins, metallic sculptures by the famous Milanese artist Renato Bassoli. A film retraces the history of caricature in France. The creative imagination devoted to the cartoon strip is still present, fortunately. The fantastic characters and wild techniques of John M. Gilbert, who creates models on which he then bases films, constitute a fluid and coloured world.

In addition to the above — and I didn't mention an anniversary — there is an exhibition called Humorous drawing from the 15th century until today, which is not only an unusual and fine display but also a rare opportunity for visitors to Man and His World. This exhibition, organized by the Bibliothèque Nationale of France, comes to us directly from Paris. As a further demonstration, there is no doubt it is the first time it is possible to see the drawings of Leonardo da Vinci side by side with those of Sempé, Chaval rubbing shoulders with Rembrandt. "We can admire French, German, or Flemish medieval engravings as well as modern caricaturists, English humorists of the XVIIIth century and masters of the Japanese print. The themes are those which inspired cartoonists of all times, notably fashion, money, politics, the absurdity of conventions. In short, a complete panorama of humour over four centuries. In fact, we also see a sort of parallel history of the graphic means used by critics of Western society. Finally the visitor to the Humour Pavilion comes away, in the form of a carefully prepared catalogue, the treasured moments of what he has seen.

In organizing the Humour Pavilion, Robert LaPalme realized the wish of a great number of people. The pavilion became, in a few years, the humour centre of the world. Indeed it is the only museum devoted to humour. Its library is incomparable and vast. It illustrates one of the most lively and vital aspects of the mind. There are so many causes of sadness in life, that a place such as this one, which exists because of the efforts of a Canadian (and the organizers of Man and His World, of course) can only arouse interest and enthusiasm.

In fact, the Humour Pavilion attracts the attention of the entire world, as attested by the number and origin of its visitors as well as the increased communication with the rest of the world. We can affirm without doubt that it satisfies a fundamental need of man. It is the opposite of ignorance and morbidity. Humour is the ray of sunshine that penetrates the clouds.

(Translation by Yvonne Kirbyson)

THE 9TH INTERNATIONAL SALON OF CARTOONS

By Paul GLADU

The International Salon of Cartoons which is holding its sixth exhibition from June to September 1972 in the Humour Pavilion at Man and His World, began officially in 1964 as a result of the joint efforts of mayor Jean Drapeau, Robert LaPalme, and Jean Dupire, who at that time was Public Relations Manager for the Montreal Parks. The Salon really started in 1948 when students of Saint-Laurent College invited LaPalme to exhibit his cartoons there. The artist-cartoonist in turn proposed to make this a group display having a national scope. This was done successfully, and repeated in three other years.

LaPalme is tenacious. The International Salon of Cartoons took on unhoped-for proportions. Last year 500 drawings from 60 countries were displayed. More than half a million people visit the Salon every year; this represents a total of some 3 million visitors to date.

For obvious reasons, most of the participants are Canadian. But the five judges, who are experts from Canada and abroad, submit all the drawings to the same standards for evaluation: they take into consideration the style and form, the technique, the text (if there is one), and are on the lookout for plagiarists, imitators and copiers; they must also bear in mind the context and so on. A humorous drawing is not judged in the same way as an ancestor's portrait or a realist landscape is. It is a delicate task which requires reflection and sensitivity.

(Translation by Yvonne Kirbyson)

MONTPETIT ON POLITICS

By Patrick HUTCHINGS

The "ambiguës", the series "two cultures, one nation" and the series "you don't need to die for that", are obviously meant to be once innocent and pretty, and spiritually sick. The word "ambiguë" is, one suppose, a pun on the name of the old Théâtre de l'Ambigu in Paris, where life-sized puppets played opposite human actors. And this pan­nomasia, one feels, ends up, itself, as an emblem.

Politics is a business for busy dolls: it is a stage play stocked with grave personages, whose wisdom is no more than a libretto of slogans and rallying cries. And you don't have to die for That!

"O.K. two cultures one nation? O.K., but we don't have to die of it!"

The insect-frogs of canvas 3c in the series "Two cultures, 1968" are just like the ridiculous people of whom Bergson writes in his essay On Laughter: that is, they are utterly reduced to a mechanism. Their arms have turned into cans or reciprocal levers. The insects are facing one another belligerently, and like Tweedledee and Tweedledum in Alice Through the Looking Glass they have "agreed to have a battle"; but these two "autonomous" insects are no more than two parts of the same machine. "One nation" by jove!

In Montpetit's work the large forces of Canadian politics — and Canada here stand for the world — are seen as the two head of the Puchim-pullyu, the oddest of the animals in Dr. Dolittle's Circus. You don't all need, you unfortunate Canadians, to have more than one head. Two cultures is on culture too many, and you'll end up by thinking too hard; you will rush a mari usque ad mare like lemmings.

"Where are you now?" Montpetit asks you in a soft voice from among his leaves, red and green, yellow and orange. (cf. color plates in Beaux Arts Exhibition catalog.)

"All you need is love", dammit!

Montpetit's "Ambiguës" always have kind of innocence which brings back memories of childhood. At the same time they have the second thoughts which afflict grown-ups. For Montpetit life is a toy, but it can be an infernal machine as well, a trap painted in bright nursery colours.

To escape dying like lemmings, to get away from Tweedledee and Tweedledum-style battles and all that nonsense, "All you need is love".

"O.K." Montpetit replies, "but what is love, eros, agapé, or just something nice and sexy?"
Montpetit, like de Rougemont, offers us in essay on Passion & Society: and the essay, like love itself, is full of ambiguities: leaves, or examples, seem, in a flash, to turn themselves into breasts and buttocks: see as an instance the image which decorates the top of the picture "Sex Machine Series E, No. 10". These are the metonymies of conciseness. Let us look at these pictures.

Montpetit and grown-up games
It's a fact, if a bitter one for an art critic, that the value and authenticity of a painting are quite independent of any verbal explication. The value of a painting remains intact even if any sort of verbal formula at all. One says about a painting, not what needs to be said, but what one can.

To analyse the full aesthetic power of a canvas by Montpetit one ought, perhaps, to take a formalist line: just to refer to the structures, and, quite independent of any sort of verbal formula at all. A painting, not what needs to be said, but what one can.

By Francois GAGNON

The Museum of Contemporary Art is showing six recent works by Guy Montpetit: four triptychs and two paintings. Following the presentation of "plasticism" at the 11th Museum of Fine Arts from August 11th to September 15th, 1970, and at the Museum of Quebec from October 14th to November 1st, 1970, this new Montpetit show risks giving rise to the same ambiguities as the preceding one. The present article attempts to clarify at least some of these ambiguities.

Plastic formulae are being imposed with such force and persistence in our region that there is a tendency to see them everywhere, to class young painters like Guy Montpetit as plasticians merely on the basis of appearances. It would not be an exaggeration to say that, in relation to the dogmas of the plasticians, Montpetit's case represents a major heresy. He conscientiously breaks each of his commandments and must seem deviant to those plasticians who consider themselves at the peak of achievement. Whether it's a question of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very workshop or of his very 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abstraction. It functions as a language and its symbols refer back to a mental reality beyond the painting. Thus, in the painting we are presently discussing, as the title of the series to which it belongs — "Sex Machine" — indicates, the diagrams have an erotic significance.

The gestalt of the square A B, superimposing contracted forms and with a tightening movement is masculine; the gestalt of the square C D, superimposing them in a more dilated form with a sublimating movement is feminine; this is true if, in the rods we see the stylized representation of thighs, and in the forms, genital symbols. The compositional structures such as the tiering, the symmetry on both sides of the horizontal axis, the hierarchical arrangement of elements with the same enveloping form, unite the two masculine and feminine gestalts in what could certainly be called a "position", as they say in those little manuals of sexology in popular use. In the right part (FEG), which is superimposed on that of the left, the "position" is consummated in union, the postures of the partners being animated in a single climactic rhythm.

We may pursue that analysis and see, as does our colleague P. Hutchings, in the superimposition of the genital symbols on one hand and the mechanical transpositions of the legs on the other, which from the "resting" and "sleeping" groups, an intention to unite paradoxically two opposing semantic levels, the sacred and the pornographic. These levels are less contradictory or opposing than one might think and coexist easily, in the cultural field, as all of the agrarian cults of antiquity would show sufficiently. We may think that modern pornography has borrowed elements from ancient agrarian cults that aimed at sanctifying sexuality. Like ancient religious symbols, pornographic images mythologize human sexuality, create an interval of bad conscience between man and his act... with relation to pornographic descriptions of sexuality, we are all culpable... and prevent the perfect coincidence of man with himself in the act of loving.

The irony that we think we perceive in the forms of Montpetit might signify that with relation to the contemporary sexual mythology, he intends to take a critical position, denouncing its mental character, or its technique, if we wish, which amounts to the same thing.

The observations that we have just made are not as marginal as we might think, at the exhibition of the Museum of Contemporary Art. Except for the triptych entitled "Hommage to Québécois Patriots", all the works which are exhibited retain the sexual theme that we have outlined in one painting from the Sex Machine series. The large triptych of August 1970 entitled also "Sex Machine" is in the same tradition and synthesizes the outlines and themes of the entire series, "Love Trip 2", "Love 3 (to the cube)", and the two paintings of series V entitled "The Time to Live" renew the symbolic vocabulary of Montpetit, but remain thematically consistent. The two paintings (no 1 and 2) of the series V abandon the mechanical suggestions of the preceding series and push the research into the direction opened by the mural that Montpetit has just done in Saint-Henri Ward.

If "Hommage to Québécois Patriots" refers to another thematic universe, the compositional outlines and the arrangement of elements are consistent with what we recognize elsewhere in the style of Montpetit. The large triptych (the three parts measuring respectively 80 x 64”) should be read from left to right. In the left part two human silhouettes are concealed (the second in particular emerges only on close inspection). In the central part they appear clearly, superimposed on each other and advancing towards the viewer, and in the right side, they are reduced to two, facing each other, the bottom silhouette is reversed, slightly off centre, revealing a long white triangle above, as if we perceive the wall through this interstice. If we trace mentally the axis of each of these series of silhouettes, we will observe they distort the surface in opposing directions. On this group, Montpetit has superimposed elements that are connected, habitual, separated on the left, disjoined, in the centre, almost symmetrical to the right.

The exhibition of the Museum of Contemporary Art thus permits one to get an idea of where Montpetit is currently, and lets those who have followed his development since the end of the 60's until the present time, appreciate the internal coherence of his work. The article by Mr. Patrick Hutchings brought out this coherence on the level of the meaning of the works of Montpetit. I think I have outlined only one example of the kind of formal analysis that would be necessary for the entire series of works by Montpetit in order to bring out a similar coherence on the level of forms, signs, and compositional structures. This analytic work would surpass considerably the scope of a brief magazine article. It would be sufficient here to have indicated the direction. But, in the meantime, for goodness’ sake, let us stop making a plascian of Guy Montpetit.

(Translation by Yvonne Kirbyson)
As there are painters who weave, there is at least one painter who uses a crochet technique to create wall hangings. He is Fernand Daudelin. He is fascinated with the possibilities of a high warp texture, but of a crochet weave, in tapestries fifty feet square. Like the one he is now making, as a result of a bursary from the Quebec Department of Cultural Affairs. And like the tapestry he made in 1967, that measures thirty feet by seven feet and which is now hanging in the hall of the Sept-Iles School of Technology.

Only thirty seven years of age, Fernand Daudelin has already experimented with all the creative crafts and has produced many works, before concentrating on tapestries. In the heart of the forest in British Columbia, where he had sought tranquillity after a long and tumultuous stay in Mexico, Daudelin began to make tapestries after observing loggers knitting during their free time. This grey and black technique which Daudelin calls "automatism" would determine his means of expression in the future. "It runs in the family, I wanted to create, but in my own way," Fernand is the younger brother of Charles Daudelin, painter and sculptor, and Georges Daudelin, landscape-architect. "There are women who do very beautiful crochet work. My technique is similar; my subjects are different. But I think that many of these artisans have an excellent technique. Perhaps one day I shall be tempted to try something figurative."

For the time being, Fernand Daudelin has stopped making tapestries from preparatory sketches. His large tapestry for Sept-Iles had first been chosen by the architect from the preparatory sketch. After that Daudelin sought refuge in the Eastern Townships far from the cares of the city; there, with the help of a local craftsman, in an old house set up as a studio, he spent six months carefully finishing his work. In all the time he worked, not once did he step back to view his work as a whole. Only in the spring when the dry weather came, did he unfurl the long woolen band, target-like,
on a hillside. Then he turned around and ran to a spot about a hundred feet away. "I had been hard at work for six months. Then, as I ran I was afraid. To the point, perhaps, of not turning around and looking." Daudelin stopped, turned around, and looked. "It was exactly what I had wanted to do. I danced with joy in the spring meadow."

Now, eight hours daily, in front of his house — a wooden frame covered with canvas — which he himself constructed in the large third floor studio on Cartier Street near LaFontaine Park, Daudelin weaves the daily diary of his feelings and moods. His tapestry is like a literary diary: created of patterns and colors, like a personal pastel. For his first tapestries, he calls rectilinear (luminous rectangles and squares marked with yellow and black), he used preparatory sketches. Today his work is a spontaneous outburst of colours. "All the colours appear there: as I live alone, I need to live with colour. Colour appears everywhere on the fifty foot square surface. "I was getting lonely for colour."

After his rectilinear period, Daudelin took a trip to Greece. A year later, he had completed only one tapestry, utilizing beiges, whites, browns, and few bright colours. On his return to Quebec, he hesitated, remained unproductive, went to Morocco and quickly returned home, finding a lodgings on Colonial Street in Montreal. Then there came a whole series of tapestries in which shades of white create oppositions and harmonies; he plunged into sinmpters and again the work was, "I need to get away again, far away. Or else I change my lodgings. I always have lodgings where the rent is not very high. I remain free to do what I want. My moves — they are always numerous — always mark a change in periods for me. From tapestries, I always remain faithful to tapestry. I satisfy my restlessness by the moves and the trips."

The large tapestries are commissioned or the result of a bursary. Like the one he is currently working on, the others are the size of paintings. "After all, I must be able to sell them."

Yes, to sell them to make an old dream come true. He sees his studio set up in the country, a large studio where he could have several workers with him. To continue creating his own tapestries. But also to work from the preparatory sketches of other painters. "What frightens me about this undertaking is continuing having to meet people to establish contacts. Working in the studio excites me, but knocking on doors does not." Until now, Fernand Daudelin has been satisfied with a simple and austere life. "I am a loner. To laugh at new things, to imagine, I am afraid. I can handle, I would need some kind of agent who understands what I am doing and especially what I want to do."

With a simple crochet like technique, Daudelin has discovered an astonishing range of possibilities, pictorial effects, different reliefs, superimposed layers, as in painting. Born in Granby, this man, Fernand Daudelin, who briefly managed — when they were in fashion — a boîte à chansons, Baratin, is an artist of promise. In 1965, he obtained the first prize in the Quebec art competition for applied arts with a tapestry he had called "L’air des années sous la neige" (Creature under the snow). I have not yet met anyone that is unmoved by the woven voyages of Fernand Daudelin. (Translation by Yvonne Kirbyson)
of the New York art scene. This was both technical and ideological.

All but one of Quebec's artists interested in Pop work at one time or another passed through Dumouchel's Beaux-Arts studio. Pierre Ayot studied lithography and finally taught under Dumouchel before opening his own Studio 12 on Montreal's Marie-Anne Street. The energetic Richard Lacroix, though never a Pop artist, was another of Dumouchel's most important students. His Atelier Libre was the meeting place for most of the younger Quebec Pop people from its beginning in 1964. Here Michel Fortier and Marc Nadeau worked before and after Expo 1967. Here also the enigmatic figures of Quebec Pop André Montpetit and Jean-Daniel Lévesque met with the comic strip motif, carried out several printings. And Ronald Perrault began his first experiments with silk-screen that were to have an important impact in the development of Quebec Pop.

The adoption of silk-screen process by young Quebec artists was one of the most important factors in the creation of Quebec Pop art. Serigraphy was itself a popular rather than an artistic medium. The adoption of it, with its simple use of photographic reproduction processes and with its emphasis on mechanical graphic art processes, was taking place in England and America about the same time.

It also marked the beginning of the linking of graphic art and the poster. Michel Fortier and serigraphist Ronald Perrault set up perhaps the first screen printing art studio in 1965.

1968 was the year when American and British Pop influence arrived in Montreal. In this year, probably helped by the preparations for Expo, Francois Dallégret set up his Labo Gallery above the elaborate discotheque and drug store that he designed and Robert Roussil embellished with his huge welded steel structure on Mountain St in Montreal. The little gallery of the Le Drug company showed prints of Warhol, Lichtenstein and other Pop artists and the first multiple sculptures to come to Canada. Dallégret himself, more designer than artist, was involved in devising objects and ideas for a Pop world including his series of balloon-like sculptures and a mechanical graphic art process which was a remarkable economy of plastic means; this is a mechanical and ideological discipline.

The sculptural language of Louis Archambault, who began in 1949, has been teaching, first ceramics, then since 1949 sculpture at the Montreal Fine Arts School. Better known outside of Quebec perhaps, he has specialized in monumental sculpture in a way, and especially in sculpture integrated in architecture, warmly welcomed by English Canadians. At an successful exhibition at the Museum of Contemporary Arts in Montreal, he said, "I will finally permit the public to become better acquainted with the extensive production of the artist, as patient as he is modest.

The sculptural language of Louis Archambault can be grouped into three major stages with ill-defined limits. Ceramics first inspired him that forms were elegant, imaginative, integrated with a poetry that jealously blended humour and joie de vivre, in a remarkable economy of plastic means; this is the period of Dames-lunes (moon ladies) and the great steel Oiseau (Bird). Soon a few themes appear, like those of maternity, the couple, the family; in 1954, Un jeune couple (a young couple) condenses the main preoccupations of the second stage, by showing a roughness of the surfaces in the bronze and an aggressivity of lines which will be found again in the great sun birds of Place des Arts, in Montreal. But at the same time, or at almost the same time, the procession of the figures from the Les mannequins typology is clearly archetypal, combines their variations on the inexhaustible theme of man and woman, with the rough modulations of surfaces which present an astonishing contrast in relation to the steel bird with very schematized forms which accompanies them.

Archambault: SERENE AND MONUMENTAL

By Guy ROBERT

Born in 1915, Louis Archambault received a bachelor of arts degree in 1938, and a diploma in ceramics from the Montreal School of Fine Arts in 1939. In 1965 this discreet man drew attention for the first time when he won the first prize for sculpture in the Quebec art contest. In 1953, he obtained a bursary to do his own work in France. In 1958 one of his large compositions was chosen to decorate the Canadian pavilion at the Brussels International exhibition. In 1968, he was awarded the medal of the Order of Canada. Since 1940, Louis Archambault has been teaching, first ceramics, then since 1949 sculpture at the Montreal Fine Arts School. Better known outside of Quebec perhaps, he has specialized in monumental sculpture in a way, and especially in sculpture integrated in architecture, warmly welcomed by English Canadians. At an successful exhibition at the Museum of Contemporary Arts in Montreal, he said, "I will finally permit the public to become better acquainted with the extensive production of the artist, as patient as he is modest.

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"I was born in 1968."

The counter-points which developed during twenty years in the work of Louis Archambault, between the two sculptural fields of the textured and aggressive forms, and the refined and calm forms, are remarkable eccentricities: the paradigm of archetypes which was displayed on a terrace of the Canadian Pavilion at Expo '67. On one hand, these personages appeal to an at once rich and compact synthesis of all the elements that Archambault had integrated into his sculpture up to that point; on the other hand, we see in it the affirmation of a set purpose of simplification or refinement, which intensifies the archetypal dimension and reduces the degree of aggressivity working in the texture.

The year 1988 was spent in a reflection and a research on plastic language. Instead of exploiting a repertory that was already producing a stylistic identification, after twelve years of work, the sculptor returned to sour-

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(2) Marcel Saint-Pierre, A Quebec Art Scene. Unpublished article, p. 26, University of Quebec.

oes, made a clean breast of his acquired skill and re-examined the term of sculptural lan-
guage. This is what he meant when he told us recently: “I was born in 1968”.

Indeed, the forms that he has been develop-
ing since then, in the proliferation of models that transform the tables of his studio into an eloquent laboratory, as well as in the monumental affirmation of some new works, which already includes that of maternity, the continuity which emerges from a reading of the Second couple (Tr: here, supporting columns in form of male human figures), or more simply to the theme of sculptured columns, which also attracted sculptors like Brancusi: we shall return to this.

Another path of thematic filiation is read more simply between the tradition of birds in Archambault’s work and La Flèche (The Arrow) whose wood prototype was finished during the summer of 1971. This Flèche could also have been called thrust, or piling, or pole or pillar, depending on one’s opening: it is this very scope that permits us to refer to archetypal sources without ever having to exaggerate the relationship. About the birds, the sculptor will declare sponta-
neously: “I clearly have the impression of having once again fallen into their clutches! Though I have been told that, here in Monaco, they have been able to take it on board in one piece; the idea for a take apart piece came during a weekend and it was possible to produce the three great pyramids and ship them in twelve identical crates in ordinary sized crates; they were then reassembled in Italy, the tallest being to the right.”

This Modulation No 1, limited for the time being to three parts, could be proliferated and thus it constitutes an important linguistic articulation in the sculptural expression of Archambault. There is a great possibility for plastic exploration, but other ideas attract the sculptor who, incidentally, underlines his fascination that numbers exert on him, especially odd numbers, apart from the couple. 

Les Neuf colonnes (The Nine Columns) constitute another area of fertile research, first, an impression of reassuring stability and inertia emerges from this group of mass vibrations which are not sources of information or inspiration. In sum, it is after having created his works that Archambault learns their frequent archetypal foundation, his plastic approach quite freely oscillating on a scale that has nothing in common with that of psychoanalysis or the symbolic.

With great detachment, Louis Archambault will speak of his “instinctive searchings” and the “security-giving verifications” that they find, after the fact, in the relationships that are already there. “When I was young, the theme of the Second couple hiératique, will he say that it is cer-
tainly not a self portrait! And he will add that the male personage, for example, was done about ten times over before arriving at this astonishing equilibrium; the group of these two standing forms suggests another harmony between the conscious and the unconscious, between logic and intuition, or between ani-
mus and anima as Claudel said.

A thematic continuity

In spite of the sculptor’s affirmation that he was “born in 1968”, we are struck more by the autonomy of the sculptor who, incidentally, underlines the grant of the Department of Education, to remove the misunderstandings between sculpture and industry, and the work entitled Modulation No 1 is the result. Created in chance, this work was improvised in reply to an invitation to participate in an exhibition in Legnano, in Italy, in 1969. The sculptor thought the model for a large work suited the invitation well, but it would have taken half a year to produce it according to the usual standards. He was therefore able to take it on board in one piece; the idea for a take apart piece came during a weekend and it was possible to produce the three great pyramids and ship them in twelve identical crates in ordinary sized crates; they were then reassembled in Italy, the tallest being to the right.”

Indeed it reaches up in spite of its sixty foot size! The plastic purpose is established in the horizontal order, but in a dynamic, no longer static hierarchy, in a horizonality whose tension consists in breaking away from the child’s in the universe; he has already said he felt in the daily world; but in his creative approach, he remains serene, imperturbable.

Considering the recent works we under-
stand better the artist says he does not live in a Montreal suburb, but in America; and if the tall hedge of his garden conceals the canvas of his studio, they invite him on the other hand to have a feeling for the universe; he has already said he felt in some way “expropriated” from his own coun-
try, and he is careful not to grow smaller corresponding to surrounding pettiness; in-
stead of closing himself in cocoon-like, the sculptor tries to take in as much as he can of the whole human heritage and the present day happenings in terms of the dynamic and archetypal context; already, the work of this combination by setting up columns or spheres, or by furnishing them with mechanical mobility; thus, the public could intervene and move these mastodons about by pushing a button . . . A new Baudelairean forest would appear, which would give these universal archetypal reading that can be made of it does not in any way distract him from his research. “My main concern was to draw away from them, to create a work or present a project, I had the impression of returning to a void everything and having to invent a new writing and even a whole craft . . . Since 1988, I feel somewhat settled into a serenity that I had never known before. The elements of my new language are all here, and they can be immediately involved in the solution of such and such a project, of such and such a work . . .”

Louis Archambault has never been a very nervous person, of course, but often we felt he used to be tense behind his apparatus, which was under control sometimes cracked. For two years, Archam-
bault has been completely at ease with his new serenity. Where does it come from? “From ago”, he replies with a smile that contradicts the passing of the years. He will however, confess the hyperactivity that is his noise to that is going on around him in the daily world; but in his creative approach, he remains serene, imperturbable.

And no doubt his new work draws wisdom from this, which makes it in fact a monu-
mental affirmation, on the scale of America invested with a sense of space, a rare thin in the examples of the work of today.

(Translation by Yvonne Kirbyson)
KOSSO ELOUL: NOW!

By Jean-Loup BOURGET

An art intruding into space, sculpture can be bewildering, for its principles are less secure than those of painting. Painting, being two-dimensional, plays on the illusion of a third dimension. It establishes a space of its own, which is separated from "real" space by its geometric format, not by a gift frame. It implies the presence of a spectator who faces the work, and who, at any rate, is the bearer of a third dimension which is psychological (he gives the picture a "meaning") as well as spatial.

Sculpture is not only three-dimensional, it is situated in a space which is simultaneously imaginary and real, since it is also the space in which we move. Consequently, it is significant that the majority of Kosso's sculptures should take on geometric shapes, apparently simple and pure, although in reality frequently subtle, and that they should seem to defy gravity. These two characteristics reinforce our impression of dealing with an autonomous space system. On the façade of JDS Investments (141 Finch Avenue West, Toronto), a parallelepiped jumps out at an angle of 45° with the vertical and is suspended from the house-front by the smallest of its narrow edges. Outside Dunkelman Gallery (Prince Arthur Avenue, Toronto), a trapezohedron seems to have come to a miraculous halt on the slippery incline of a second trapezohedron. Inside the gallery, some small-scale models of Kosso's sculptures can be seen. These give an idea of the paradoxical geometry of the work, if not, of course, of the qualitatively different effect which their monumental proportions produce in an open-air environment.

Moreover, inasmuch as sculpture is a part of our daily space, we often pay little attention to it as we are mentally not prepared to find a "work of art" in the street. This statement is easy to verify. Many people will admit to never having noticed a particular sculpture, placed in front of the very building which they enter every day. Now, Kosso, as it happens, not only has solved this problem like any other sculptor, but he does not look for a loop-hole, being, as he told me, indifferent to artefacts which are buried in drawers or hidden in private homes. For him, any art, but particularly sculpture, is a social experience which should take place in a public square and contribute to the city's everyday life.

Kosso's answer to this new challenge, a challenge which he does not simply accept, as, in a sense, he imposes it on himself, is to include the element of surprise as far as possible. If the sculpture is placed obviously, on the top of a hill, for example, everyone will see it, become accustomed to it, but nobody will react to it as a work of art. If, on the contrary, it is situated in the hollow of a hill, those arriving at the top will have the work just discovering it. At the same time, it is desirable that the sculpture should change in appearance as the viewers approach: a variation on the answer to the same problem.

Even at London (Ontario), where Kosso's latest sculpture stands (incontestably, one of his finest accomplishments), the site would seem to preclude any effect of surprise, and yet, such an effect is achieved. In fact, as Kosso explains, the car drivers on their way to the airport take in the sculpture's strange form only after a certain time-lag and then, surprised, look after having seen it. What is important here is that, having created a sculpture which does not proclaim itself as such, with none of the conventions which point to the artefact, Kosso does succeed in drawing our attention to the work. We register it as a work of art, with the freshness of a look which is at first distant. There are called on to reeducate our numbed sensitivity.

A further characteristic of traditional sculpture, especially if it is displayed in a gallery, is that, unless it is a bas-relief, it establishes a distance between itself and the viewer, somewhat similar to that created by a picture. André Pieyre de Mandiargues compares a statue to a snake which mesmerizes and around which the viewer circles at a respectful distance. Kosso's work however, fulfills this expectation, at least in part, since in his case the whole and oneself is surrounded by the work itself. It is the work rather than the public which becomes environment. Witness the twin slanting parallelepipeds at Greenwin Place (141 Davisville Avenue, Toronto). Walking around them, one can see that the steel surface directly opposite one is always matt and the other shinier, even in a mirror-relationship as does painting. At the same time, the lateral surface reflects the surrounding apartment-blocks. Consequently, the viewer is, as it were, enclosed by the sculpture, the apartment-blocks serve as a backdrop and become an implicit projection of the sculpture.

Moreover, Kosso's "monumental" and "environmental" sculptures, in addition to their inherent element of surprise, offer advantages of a great variety of vistas. This is particularly true of the London work. Firstly, we are invited to touch the work, to enter it, as a path of white gravel, like a jetty which leads to the "open" spaces of the air, as do others to those of the sea. The mound with the wooden blade swaying in the wind is reminiscent of a rigged ship sailing on the sea of the plain. One is also reminded of a bowsprit. Photographs of the sculpture, taken during its construction in October, 1971, show a frame similar to a ship's bare ribbing. Finally, the concrete weight buried in the mound which keeps the work in place comes spontaneously to mind. The blade is made of the plywood used for boats, the side-view has the form of an oar, the path, a pier whose angle with the gravel-ramp, a launching-ramp, and to the gravel-path, a pier... a pier whose angle with the horizontal ground is not contradicted, but opened wider by the wooden blade. On the December day when we visited this sculpture, the sun shone from the airport take in the sculpture's strange form only after a certain time-lag and then, surprised, look after having seen it. What is important here is that, having created a sculpture which does not proclaim itself as such, with none of the conventions which point to the artefact, Kosso does succeed in drawing our attention to the work. We register it as a work of art, with the freshness of a look which is at first distant. There are called on to reeducate our numbed sensitivity.

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TOM FORRESTALL

By Ian G. LUMSDEN

From 1954 to 1958, Tom Forrestall was a Fine Arts student at Mount Allison University in Sackville, New Brunswick. Among his teachers was Alex Colville, an official Canadian war artist, who had received his teaching appointment at Mount Allison in 1946 shortly after his return from Europe.

Colville, a graduate of Mount Allison himself, was working in a realistic style in the late 1940's toward what was to become popularly known, albeit somewhat misleadingly, as "magic realism". Colville entered his present mature style in 1950 when he began to work consistently in tempera in a manner more befitting to the late 19th century French "pointillists" idiom of Seurat and Signac than the publicly-touted Thoreausque school of Andrew Wyeth.

Colville's spiritual conviction to this newly evolved style manifested itself in more ways than the production of carefully-realized, slightly surreal paintings. Colville has an added ledge of the body of his painting after his own manner, most of whom were students of his sometime in the 1950's and early 1960's.

Christopher Pratt, D.P. Brown and Tom Forrestall are all exponents of the "Colville style" although their individual differences and their art seems almost as closely guarded as does their style. Pratt and Brown adopted this "super-realist" technique while still at Mount Allison. For Forrestall there was an incubation period of at least five years as his work at the time of his graduation evinces an expressionist somewhat resembling Graham Sutherland's organic paintings of that time.

Forrestall's earliest realistic works of 1962 and 1963 were executed in oil and were laid out in flat, clearly-defined areas of a single colour, unrelieved by shading or the intricate cross-hatchings executed on the egg-tempera medium to which he later switched.

It is in their brushwork that one finds the first of the many points of departure between Forrestall and Colville. Forrestall applies the tempera in quite a loose and vigorous manner. Colville, a Maritimer by birth, is firm rooted in the soil and without any artificial pretensions. One would never find that pregnanant and graphically powerful opposition of locomotive and black horse in Forrestall's imagery. His iconography consists of an assemblage of images which produce a quasi-documentary evocation of times past in his own locale. There is an overwhelming sense of the passage of time in his work. Some of his most successful paintings such as "Their Memory" (fig. 2) are devout of human life, but consist of objects which indicate a human presence sometime in the past.

The element of selection is as important to Forrestall as it is to Colville, if to show that the subject but visually reiterates the action of the figure in the painting yet retains the subject but visually reiterates the action of the figure in the painting yet retains the subject. The viewer of the painting is afforded an almost telescopic close-up of the young boy with the binoculars thereby strengthening our appreciation of the boy's experience.

Forrestall has snugly arranged his composition within the chosen shape. By placing the ronseh in the upper arm of the cross, he is establishing a type of symmetry with the lines of the balcony parapet, and the floor boards converging on a distant vanishing point. This symmetry is offset by the wainscoting running off the right hand side of the panel; the phrase of many, of a loose, precursory fashion. This method of applying the tempera is ameliorated by the scallop shaped right of the wings. The almost four-chordal panel of the cross which reintroduces the eye into the painting.

Colville has a developed a complex network of interacting verticals and horizontals, all part of the interior structure of the church in Colville's compositions. Of the two figures in the water-colour study is often noticeable in the final temperas which are unrelieved due to the same attention to detail throughout. The laborious process of applying the tempera leads to a certain hardiness and flatness as well.

Colville reduces his compositions to a few clearly conceived objects through the elimination of extraneous detail. It is the purging of all irregularities in Colville's composition which impart them with their surreal quality. Every dot or stroke of colour is important. Regardless of the philosophical and technical discrepancies in the work of Forrestall and Colville, both artists are motivated by the rejection of the materialism and mechanization of this technological age. This is a disease that propels them to uphold the simple pleasures of country life and people. Those objects which animate their paintings embody the values of the pastoral tradition.

Forrestall's compositions are as tangible as Colville's are cerebral. Notwithstanding the volumetric compression of the figure and the slightly perplexing perspective due to a lack of foreshortening, the young boy with the binoculars in "The Watcher" (fig. 1) and Forrestall's eldest son, William) is very much of the fugitive young man in Colville's composition. The very fact that one is actively doing while the other is quietly reflecting is significant of a major difference in attitude between pupil and teacher.

Forrestall, a Maritimer by birth, is firm rooted in the soil and without any artificial pretensions. One would never find that pregnant and graphically powerful opposition of locomotive and black horse in Forrestall's imagery. His iconography consists of an assemblage of images which produce a quasi-documentary evocation of times past in his own locale. There is an overwhelming sense of the passage of time in his work. Some of his most successful paintings such as "Their Memory" (fig. 2) are devout of human life, but consist of objects which indicate a human presence sometime in the past.

The element of selection is as important to Forrestall as it is to Colville, if to show that the subject but visually reiterates the action of the figure in the painting yet retains the subject. The viewer of the painting is afforded an almost telescopic close-up of the young boy with the binoculars thereby strengthening our appreciation of the boy's experience.

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been an exhibition of new painting in January, one of the first shows at the new Winnipeg Art Gallery, and one of water-colours at Gallery III at the University of Manitoba in March. The water-colour exhibition was also seen at the Edmonton Art Gallery and Simon Fraser University. Last fall Ken had shows at Montreal’s Galerie Godard Lefort and in Toronto at the Dunkelman Gallery.

Ken’s new style is a result of a one-year sabatical leave during 1970 and 1971 that gave him time to reflect on the direction that his painting was taking, as well as giving him time to develop new techniques. He has replaced the brush and roller with the spray gun, which he uses at time to cover large areas and at other times as one would a pencil. Lochhead staples his unprimed canvas directly to the floor of his studio and works around it in the style somewhat reminiscent of Jackson Pollock.

The paintings and drawings are more atmospheric than one is used to seeing in Ken’s work and there is a definite move away from the Hard Edge tendencies of the past. They are more painterly than post-painterly. Ken admits a debt to the American painter Jules Olitski, but it is more in spirit than in process for the physical resemblance is slight. If any parallels are to be drawn it would have to be with oriental painting as he is not interested in holding or maintaining the surface of the canvas as so many of the painters of the Greenberg School are or were. But he gives an impression of deep space in an oriental fashion. The composition is oriental as well — one is reminded of scroll painting and parallel perspective in these new works. Of course these tendencies come directly from Ken’s use of the spray gun, but he has told me that he has been looking at oriental painting in the last years. His work has been quite different from his Western colleagues see him as an Easterner. He is, of course, a combination of many things and no one label can type-cast him.

Born in Ottawa in 1926, Lochhead went on to receive his basic art education in the United States in the immediate post World War II years in the conservative Pennsylvania Academy of Fine Arts (this was the school that in the late 19th Century fired Thomas Eakins for using nude models). Returning to Canada he went to Regina in 1950 to become Director of the School of Art at the University of Saskatchewan, then Regina College, where he remained until 1958. Regina in the 1950’s was hardly an artistic centre. Lochhead helped fill the void by founding the Emma Lake Workshops that brought many important artists to Saskatchewan and into contact with Prairie artists. He was also a charter member of the so-called Regina Five: Doug Morton, Ron Boore, Art McKay, Ted Goodwin, and Lochhead, all of whom have gone on to make names for themselves in Canadian art, although only Goodwin and McKay continue to live in Regina. In conversation Lochhead has told me that he would expand the Five to Seven by including the Regina architect Clifford Wiens and the painter Roy Kiyooka. Both were instrumental in developing a new spirit in Regina, but both, through no fault of their own, have been omitted from credit. Since 1964 Ken has been at the School of Art of the University of Manitoba in Winnipeg where he is Professor of Painting and a colleague of mine.

What, of course, is more important than this capsule biography is Ken’s painting, which continues to grow in stature and maturity with each new exhibition. The most recent have
effort to integrate the universe. The systems aesthetic is in the forefront of this revolution. It marks the point of greatest friction and its pulsations illuminate the movement in recent art toward the abandonment of the art object.

- LOCUS OF SIGNIFICANCE

The "what" against the "how". The abandonment of content, the serialization of form, the progressive usurpation of tangible form by external orders — we observe the transference of the locus of significance away from concrete objects and the transformation of this significance into abstract systems to which art objects adhere. (Eventually we find ourselves with the documentary paraphernalia which is tangible but seems totally devoid of aesthetic value.)

- NO FEELING

Art defines itself visually through becoming form. The feelings evoked through the articulation of aesthetic conventions describe its nature. Form and feeling figure in the understanding of the meaning of art. Though "significant form" is a term much elaborated it is a convenient way to speak generally about the gestalt an artist creates in order to evoke feeling. Now we must confront the question introduced in the beginning of this paper: how can the aesthetic — i.e. significant form — be reconciled with the systems approach, especially if the systems are external to the art form and eventually eliminate tangible significant form altogether? It seems that we are faced with a culmination of art's search to dissolve the object and to integrate the universe. But this culmination is abortive if inasmuch as form. In his quest the artist by our senses and positive concretions which have so called negative areas to be bridged and reshaping of this relationship. But in the past has always failed because the barriers between inner and outer, between object and space have come apart only to reconstitute themselves in new ways. The artist seemed trapped forever in this physical displacement context.

- FORM AS VERB

The systems aesthetic succeeds in undoing the bonds which fasten significant form to tangible objects. Significant form is allowed to live but it becomes an intangible. In other words, for the artist form is redefined. New premises are established upon which to base future inquiries. Traditionally art has maintained a delicate balance between the subjective and the objective. The new art points to where the two converge.

The fabrication of art objects implies hierarchy because one form has to be chosen over another. This choice is eliminated in the systems aesthetic for the systems artist, form is process and process is universal. Form used to be a noun, now it is a verb. Since the systems artist no longer wishes to create tangible significant form he moves directly to the source, the micro-universe which is the essence of each human individual. Like words and letters whose shapes are only significant in terms of conveying the message, the symbols of the systems artist — i.e. tangibles with which systems artist works — act as components of experience which elicit a consciousness of the universal processes which cannot in themselves be physically presented, hence the incomprehensible character of the new art.

- THE INTERIORIZATION OF THE UNIVERSE AND A SENSE OF PLACE

At the very heart of the systems aesthetic is the belief that nothing is static, that the idea of stasis in painting is a conceptual absolute which plays no part in reality. To understand this art is to realize that one is a man on whom and in whom the universe unfolds itself. This understanding is analogous to a young child's developing relationship to his environment. When a two year old ceases to be at odds with gravity by developing greater mastery over his body, he is said to experience an interiorization of self. The systems aesthetic involves much the same phenomenon. Only we must replace the word "space" with the universe and the child with ourselves.

- OUR SKINS

The interconnectedness of all existence through process and the growing consciousness of this reflected in systems art allows man to emerge from his tiny niche and feel at one with the universe. The power of our senses is so vastly extended by modern electronic technology that our physical selves become an extension and eventually viewed against the radius of our expanded realm of dominion. Does this development not alter the importance which we attribute to that barrier, our skins? How do we define ourselves? Where does a personality begin and end? These are questions with which systems artists must become acquainted. They are issues that systems art comes to grips. Dealing with them has meant allowing the creative process to turn in upon itself. The creative process has become engaged in a kind of self-contemplation. It seeks to understand itself through the analysis of its own anatomy. The systems artist is impelled to stereotype the process of creation, to construct little universes of equal and interchangeable parts. We are invited to remove each part separately and to contemplate the empty spaces where the connections formerly existed.

VdA — So-called experimental theatre employs the same procedures as conventional theatre. Settings and costumes, lighting and music, are subject to the requirements of staging aimed at emphasizing gesture and speech. But using these elements in a new way, the experimental theatre nevertheless manages to reverse traditional structure. What, exactly, are the rules of this new theatrical aesthetic?
J.H. — To begin with, allow me to tell you that there is no term more misleading than "experimental" theatre, although the term is currently in use. There is no "experimental" painting or sculpture; why, then, would there be an "experimental" theatre? Every creation is the result of an experiment. That is why I would certainly respect to repertory theatre, it is more exact to speak simply of creative or new theatre.

Having stated that, what differentiates creative theatre from conventional theatre, is precisely the lack of rules, its total freedom. What the new theatre attempts to do is not to explore traditional plays, as has been done before. It is a matter of what has been done before. And we can have anti-theatre or anti-painting, simply to be "anti", but to be in harmony with one's time. Why use verse? Why not start with the end? It is up to new theatre not to obey the rules, but to create a new language. There is a fundamental difference between wanting to renew what exists and creating afresh. In short, there are no rules. To express oneself in one's time, with the means of one's times, is the essential feature of new theatre.

VdA — Is this tendency in harmony with your own concept of creative theatre?

J.H. — What is noteworthy at the Studio is the new theatre where everything is permitted and nothing observes the conventions. Theatre is not an art unto itself, it is social, but it functions on its own terms. And if the public does not like it, if they do not come, there is a proof that it is not working. Nevertheless, there are always varieties which allow the spectators to reflect upon what has been done before. And we can have anti-theatre or anti-painting, simply to be "anti", but to be in harmony with one's time. Why use verse? Why not start with the end? It is up to new theatre not to obey the rules, but to create a new language. There is a fundamental difference between wanting to renew what exists and creating afresh. In short, there are no rules. To express oneself in one's time, with the means of one's times, is the essential feature of new theatre.

VdA — Could you describe the multiple resources of an experimental theatre like the Studio, as well as any special features peculiar to it?

J.H. — What is noteworthy at the Studio is its hexagonal form and limited size permitting a greater intimacy with the public. There is also a trap in the centre of the room that sinks down to 12 feet under the floor and rises 18 inches above it. In that way we can make a whole set disappear in nothing flat.

Moreover, the Studio is not just one hall. Incorporating all the elements required by a modern theatre, it is unique working tool. Its technical equipment is such that we can explore as widely as possible; Proscenium arch, Shakespearean apron stage, or theatre in the round, are all possible. The scenic relationships among characters. Basically, love, in Marivaux's works, is self-love. That is what I focused on. The very style of the XVIIIth century costumes was respected, inspired by Watteau and Fragonard. But the most difficult thing in Marivaux is to create a set that harmonizes the play and the stage. Now, if I did not give the Marivaux a modern staging, I nevertheless modified the stage-audience relationship. In conventional theatre, it is unthinkable to decorate the whole theatre. In the Studio, I had an instrument that allowed me to create not only a visual tableau, but a real environment, so that the audience would be immersed in the setting (in this case, the courtyard of a XVIIIth century chateau) created for the dramatic work. The theatre of Marivaux is Italian Proscenium arch theatre in which the stage-audience relationship is clearly established, but when we have a round: the hexagonal walls served as a setting, and the audience was seated in tiered seats around a central playing area. The main action unfolded in front of the spectator, but the actors arrived from behind him, from the galleries. That is an example that shows the many possibilities of the Studio. We cannot create such a production elsewhere without encountering high costs. A production that also showed that we can always draw new effects from an a priori conventional element.

There remains the play, Aspects du Québec, that could not be done in another hall. But we wanted a sense of Quebec's presence in the National Arts Centre and we grouped all the events under the same roof. Just the same, we realized that the Studio is well suited to every medium — theatre, dance, cinema, and so on. It is a polyvalent hall that allows the maximum of effort to fulfill the most divergent functions.

VdA — What has struck me so far, is that the Studio productions concentrating on dance, music, and film have existed only on the periphery of the theatre. Is this formula desirable, considering that the real identity of the new theatre must be situated at the convergence of all these elements whose support it is used to serve? And is it necessary to decorate the whole theatre? In the integrity of the author, Maurice Demers, and his play reflected a tendency of the XXth century, that is to say the integration of all the arts.

VdA — In fact, what role does the new theatre reserve for the plastic arts?

J.H. — Every art is a system of signs. In the beginning the theatre uses signs that are its own, but which it must borrow from the other arts: movement from dance, light and colour from painting, organization of space and stage properties from sculpture. For the plastic arts to enter the theatre. Such an integration is made possible by the intervention of decorators who understand theatrical contingencies. A setting is a place inhabited by an actor. If the plastic arts displace them from us, we are on the wrong track. And when the plastic arts invade the stage, they always win because their finished form exercises such fascination. Now, we cannot stage a play as we make a tableau. The theatre is an ephemeral art of time and space; the tableau is an art fixed in space. We cannot thus, integrate fixed objects into an ephemeral art; rather it is necessary to transform them according to theatrical requirements. As a matter of fact, theatre being a representational art, it needs not concern itself with doing anything new in the area of the plastic arts.

(Translation by Yvonne Kirbyson)