In his recent book, *The Teaching of Painting* (Soul), 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 the broadening curiosity of 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 then 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 criteria and the perils of the same, Pleynet succeeds in presenting a system that takes into account the sociological and ideological environment. What 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 a time of readjustment where it is finally 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 conference that the most profound manifestation of the present time is in the area of language and forms of thought remains.

(Translation by Yvonne Kirbyson)
graving. He worked with more diligence 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, 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 from a height. Eight others are today on display in the McCord Museum of Montreal.

One must wait approximately eighty years after Townsend for the humorous Canadian drawing to be produced seriously. At that time, and for a long time to come, it was generally his great-grandchild of Philipon. The "picture" in these caricatures was engraved on wood by Viel-Couzan 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 caricatures was engraved on wood by Viel-Couzan and Cassin who engraved them with such skill and taste that they are works of art.

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 skilled caricaturist. His drawings were engraved on wood by Viel-Couzan and Cassin who engraved them with such skill and taste that they are works of art. Often worthy of appearing in the Charivari or Le Journal, they mingled wit with current events make him one of the most undermining caricaturists. At that time, and for a long time to come, it was generally his great-grandchild of Philipon.

In Canada, Bengough is the first caricaturist to make use of this invention. He published his famous Gimp in Toronto from 1873 to 1894. His caricatures are today an author in the history manuals. It would be impossible to list the authors who have produced caricatures in Canada. For instance, John Walker produced some distinguished person and the whole town burst out laughing. The victim could only react badly. Berthelot found out what it was all about. He was condemned by the漫画, 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 that had been set forever, an historical page. The turning of the century doesn’t seem far away. After Berthelot, Montreal had Henri Julie Langevin and his famous Grip in Toronto from 1877 to 1886. In Quebec, Jean-Baptiste Côté, an illustrator who did caricatures with wood engraving, was doing so 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 Heber Berthelot, with his "Vandal parlement" engraved on wood, launched a hundred years ago, made of a fantastic size, was setting up the scandal. A hundred years ago, the satirical caricatures were always photo-graphically reproduced.

The turning of the century does not seem to have been influenced by the Art Nouveau. Alphonse Rayon and Vézina debated well enough in the Star and La Patrie and in some political
In 1908, Julien was replaced by lacey on the Montreal Star. At the turn of the century, a fierce periodical raged in Paris. A rage which had a thunderous effect here... thanks to a few issues which entered Canada due to the negligence of a few customs officers. It is L’Assiste au beurre (1900-1910). Jos Charlebois must have seen a few. He was to make cartoons and caricatures directed against the Irish bishops who refused, understandably, the use of French in the French schools and parishes of New England. La Bête contained naïve caricatures which defended the language and the faith. They were short-lived publications. It should also be noted that the Montreal Star had its caricaturist and inversely each caricaturist had its weekly. One of these was bound by Raoul Barré who drew poorly after Caran d’Ache. He later spent some time with Pat Sullivan with whom he worked in New York.

Aldéric Bourgeois, as is Berthelot, is a prominent figure in the history of caricature in Canada. Associated to La Patrie then to La Presse, for almost 60 years, he amused with his drawings and his writings (he was of the school of Caran d’Ache) three generations of families. One day his biography will be written and his work will be discussed. That book will be most interesting if the milieu and the era which he mocked is well described. We will relive the first five decades of 20th century Montreal.

In 1918, the end of the war brought young people to dance the charleston, while playing with prohibition which went down to ‘there’. In short, the unfortunate caricaturists had lost the peaceful and subdued clientele of the Victorian era. Lemay and Letalond worked, one on his Timothée, the other on his personalities. They were not pioneers. When woodcutting was in a boyish cut and they wore necklaces which went down to ‘there’. In short, the unfortunate caricaturists had lost the peaceful and subdued clientele of the Victorian era.

It is to be observed that the more a people is developed the more it appreciates caricatures. Talk about the city of Toronto. 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 that one can well imagine. Ever since, cartoons has been a word in the English language which brings to our minds:


(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 England’s Puritanism, of the American spirit, all these things created 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 captain:

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 Oliver 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 caricature and humour. He was the art director for Expo ’67, for the city of Montreal, and for the International Salon of Cartoons. He contributed to the murals which decorate the metro stations and he is the curator of the Humour Pavilion. “And that’s nothing”, as Devos would say. Every year, he wonders, what is there to do next?

It is impossible to describe or summarize in a few paragraphs the contents of every exhibition at the Humour Pavilion since 1968, but we can recall the great moments. 1968 gave it a roaring start. With the support of the Louvre, the National Gallery in London, the Museum of Modern Art and the Carnaval Musées, LaPalme was able to present the history of humour ranging from the day “God created man in his image and likeness”, to our own time; this he did with the help of authentic Sumerian (4,000 B.C.) figures, Egyptian bronzes, etc. At the Fifth International Salon of Cartoons featured also a mural by Normand Levine of New York and sculptures by Jim Lauder.

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, Lauder was represented again with cartoons, made in England for the national cultural implement. Pierre Merlier (wood sculptures), Covarrubias (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 was among the national cultural implementations. The mural was by 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 Joan Efisiel 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 wily 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 retracts the history of caricature in France. The fantastic characters and wild techniques 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 the first five hundred — there is an exhibition called Humauros 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. The collection of 300 drawings from 60 countries was 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 copyists; 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. It is a delicate task which requires reflection and sensitivity.

(Translation by Yvonne Kirbyson)

THE 9TH INTERNATIONAL SALON OF CARTOONS

By Paul GLADU

The International Salon of Cartoons which is holding its ninth 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 800 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.

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(Translation by Yvonne Kirbyson)

MONTPETIT ON POLITICS

By Patrick HUTCHINGS

The "ambigués", 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 spiritedly satirical. The word "ambigué" is, one supposes, 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 a political 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 Thal!”

"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 one nation" 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 cams 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 frogs are no more than two parts of the one machine. "One nation” by jpeg!

In Montpetit’s work the large forces of Canadian politics — and Canada here stand for the world — are seen as the two heads of the Puchim-pulvin, the oddest of the animals in Dr. Doolittle’s Circus. You don’t all need, you unfortunate Canadians, to have more than one head. Two cultures is one culture too many, and you’ll end up being 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, green, yellow and orange. (cf. color plates in Beaux Arts Exhibition catalog.)

"All you need is love”, dammit!

Montpetit’s "Ambigués" 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 Tweedledum and Tweedledum-style battles and all that nonsense, "All you need is love”.

"O.K.” Montpetit replies. "but what is love? eros, agape, or just something nice and sexy?”
GUY MONTPETIT, A PLASTICIAN? COME NOW!

By François GAGNON

The Museum of Contemporary Art is showing six recent works by Guy Montpetit: four triptychs and two paintings. Following the presentation of 21 works at the 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 one of these ambiguities.

Neo-plastician formulas are being imposed with such much force and persistence in our region that there is a tendency to see them everywhere, to class young painters like Guy Montpetit as plasticists 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 major heresy. He conscientiously breaks each of their commandments and must seem detestable to those plasticists who consider themselves at the peak of achievement. Whether we consider him as an original artist or as a prankster, that is to say with himself, this being so, Montpetit is caught up in his own approach of Montpetit has nothing to do with the plasticians, Montpetit’s case represents an opposition to those plasticians who consider them- selves at the peak of achievement. They belong to the layer of isocoles triangles. Opposing them in A B, but also 4 small isocoles triangles oriented in the same way, only a part of which appear on the surface of the painting. If we extended the sides of triangle A towards the bottom, the two diagonals obtained in this way would almost coincide respectively with the left and right angles of the isocoles triangles of D, creating a hierarchy of composition on the left side within a kind of cage, whose base would extend beyond the sides of the painting.

The small triangles of the right side (FEG) consider only the treatment of symmetry. They belong to the layer of isocoles triangles. Opposing them in A B, but also 4 small isocoles triangles oriented in the same way, only a part of which appear on the surface of the painting. If we extended the sides of triangle A towards the bottom, the two diagonals obtained in this way would almost coincide respectively with the left and right angles of the isocoles triangles of D, creating a hierarchy of composition on the left side within a kind of cage, whose base would extend beyond the sides of the painting.

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Further superimposed on this group, there is a third or even a fourth tier notably in the bottom, occupied by linked elements, reminiscent of the rod like elements much associated with Montpetit (cf. Figure III). Those on the top attract the centre. Those on the bottom half repel, then attract. The right part (FEG) which we have not discussed simply echoes the left part. The zig-zag of rods superimposed on the triangles harmoniously unifies that which the left side of the painting superimposes in two different registers.

This point, we have analyzed the schematic vocabulary of Montpetit’s images. We have seen that its construction obeyed laws of precise composition, causing to interact the successive structural axes, the symmetrical or hierarchic arrangement, the tiering, the superimposition, the movements of expansion or contraction and repetition. This schematic vocabulary conforms to that of the image and the recourse to this vocabulary would be sufficient in itself to remove Montpetit from the domain of plasticism. The essential principle of the plastician’s aesthetic is the abolition of the object, the negation of the structure been between figure and ground. Consequently, the superimposition of a plane on a background-plane as we see Montpetit constantly doing, is unthinkable. Only the juxtaposition is retained as the organizing principle of the planes. So that even the remote suggestion of the object be avoided, every vertical axis, every horizontal axis hierarchically is refused. On the contrary, Montpetit does not hesitate to employ the procedures of hierarchic composition, as we have seen . . .

The essential reason for all the differences that we could find between Montpetit and the plasticians could be said in fact that Montpetit seeks to construct images, whereas the plasticians move in pure abstraction. The approach of Montpetit has nothing to do with

Montpetit, like de Rougemont, offers us in essay on Passion & Society: and the essay, 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 concipiscence. 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 is quite independent of any verbal explicanda. What one could say about it, about any of its layers which we will now examine. The rectangle E is painted white and the superimposed squares by 2a on each side. Orange, whereas C and D are in a dark tone treated in a clear tone (lime green and on top and...
are presently discussing, as the title of the series to which it belongs — “Sex Machine”. This 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 the square A B in its dilated forms with a repulsing 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 tiered, 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 gestals 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, how Montpetit, in his perfect coincidence of man with himself in the mechanical suggestions of the preceding 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 à Québeoard Patriot” refers to another thematic universe, the composition 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 three 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, disjointed, 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 plastician of Guy Montpetit.

(Translation by Yvonne Kirbyson)
After their marriage the young couple exchanged their wedding presents for a jeep and saw America. Then the jeep was transformed into boat tickets and they set sail for France.

In Paris her most important studies took place in the studio of Arpad Szenész, husband of the painter María Elena Vieira da Silva, whom she admires tremendously. There she unlearned her styles and learned how to see, something unfortunately rare in today’s teaching, she feels. (Szenész, to avoid undue influence on his students, used to turn his own paintings to the wall when they came in.)

Although a painter of light Tobie Steinhouse is not an impressionist. “In a way it’s sort of mysticism rather than an end in itself. I want to go deeper than surface prettiness.

“I'm astonished that you can stay. I felt in France I had done a lot of work and I felt I had suddenly found my way. If you have something to say that’s you, no matter how small, I’m not looking there’s a block somewhere. The trees display their beauty according to the season and the lighting, and snow. The voice with its own distinct tone,” she says. “Something is not an impressionist. “In a way it’s sort of mysticism rather than an end in itself.

Yet despite the fact that her work has many dedicated admirers, the prizes she has won, the collections and shows which have been made but the editions were never finished, hence the possibility of a retrospective portfolio. It was at Hayter’s in 1961/62 that she first took up printmaking and she uses his technique for colour gravure.

In some ways the atmosphere seems medieval. The room might also be compared to an old-fashioned kitchen, the kind with bunches of onions hanging from the ceiling and an excellent but temperamental old wood stove for heating. She is also the sort of woman who enjoys cooking and preparing food. Making tea and sharing sandwiches she wonders if she will ever have a kitchen of her own.

The park is across the street from her place in the studio of Arpad Szenész: “It’s a dream of the Canadian Eastern Townships far from the cares of the city.”

Poetry is one of Tobie Steinhouse’s chief inspirations and perhaps not surprisingly one of her most admired poets returns the favour. She had asked Louis Dudek if she could use “Songes et Lumière”, her ham and cheese sandwiches she wonders if she will ever have a kitchen of her own.

The wholesale move towards silkscreen doesn’t impress her, and in some cases she sees it as a trend towards expensive reproductions and little else. “There is nothing that can replace handwork,” she says firmly. “It’s part of you that remains on the plate.” To a craftsman the tools are not only of the utmost importance in getting the job done, but they’re also a source of delight in themselves. The writer has his sharpened pencils, his white paper and the comforting movement of the typewriter carriage clicking effortlessly across the page. Here in the atelier one picks up something of the continuing spirit of the craft of printmaking, it’s an art too, of course) in the tools: rollers hanging from the ceiling, the old presses, all different and each one with its own quirks and virtues, the tints of ink, the purity of imported hand-made paper maintained somehow by scrupulous ritual amid the clutter and ink-stained hands.

The finished gravure is stunning and poetic, all green but lightened by added transparent ink, and modulated by the violet and turquoise. There are suggestions of natural forms, a moon behind trees perhaps, shrubs, an open grassy place ideal for dancing or chasing, a lightening at one side that might be approaching dawn.

Satisfied, she does a few more prints before breaking for lunch. Making tea and sharing her ham and cheese sandwiches she wonders about the things she’s forgotten to tell me. There are women who do very beautiful crochet work. My technique is similar; my crochet work. My technique is similar; my technique is similar; my technique is similar... I’m astonished that you can stay... I’m astonished that you can stay... I’m astonished that you can stay... I’m astonished that you can stay.

FERNAND DAUDELIN: AUTOMATIST TAPESTRY

By André PAYETTE

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 fifteen 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-îles 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 Columba, where he had sought tranquility 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 wool was found to be very well suited to Daudelin’s 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-îles 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.
QUÉBEC POP

By Michael WHITE

Pop-Québec or Québec-Pop is the name of an exhibition that opened in March at the Saltyve Bronfman Art Centre in Montreal. The show is centred around the works of Pierre Ayot, Gilles Vaillancourt, Michel Fortier and Marc Nadeau, Montreal artists in their early 30's whose work to a greater or less degree have the qualities that fit them into the idea of Quebec Pop art. The show also tries to evoke the qualities of the influences and parallel movements that have helped create Quebec Pop; New York Pop Art, British Pop Art, and the objects and activities of the Quebec movements of the 1960's. "TI-Pop" and what I have called "artist art". This is a preliminary statement rather than an exhaustive study because the show itself, which was in preparation at the time of this writing, is part of the study; in fact Quebec-Quebec is a proposal.

A Pop Person is Pop. A Pop artist cannot really be Pop in his art because he becomes conscious of Pop and therefore is no longer pop. What Pop Art does is to affirm Pop in life. Quebec Pop art affirms Pop in Quebec life.

Bascially Pop art is a form of realism. It begins with observation of phenomena of our technological urban world and distills the evocative images from this world.

Pop is basically a positive realism. The positiveness comes from an overriding sense of freedom. This is Pop's big difference to Surrealism and Expressionist Realism which begin with a sense of predetermination and of stress, based in political, psychological or technological diminishing of man's freedom to live. How the sexual imagery content of a hot dog limits my personal freedom is the point. The same kind of thinking goes into the U.S. car and the IBM computer, the supermarket, the blonde and the movie themes of a hot dog limits my personal freedom is the point. The same kind of thinking goes into the U.S. car and the IBM computer, the supermarket, the blonde and the movie themes of "Plasticism" levied most virulently by Surrealist playwright, the late Claude Gauvreau at Guido Molinari in the brochure of this event "La Vallancourt, Fèloquin, Cornellig erent "L'Art des Art de la Province". The artist Ayot and the Molinari had previously accepted nominations to the anachronic Canadian Academy. This was in 1966.

Positive popular art had been developing from at least 1959. This year was important because it was the beginning of the Quebec-Quebec or Queb-Quebec movement. The most important development was the creation of a well endowed Ministry of Cultural Affairs in 1961 with its greatly increased support to the Provincial fine arts schools in Montreal and Quebec. What it meant was that young artists could attend the provincial schools almost for free.

The first group of young artists to begin to play with popular ideas included Marc Nadeau, Michel Fortier and worked at the apartment studio of Louis Forest. Pop for this group included jazz, the comic strip, the avant-garde, the generally a hot dog limits my personal freedom is the point. The same kind of thinking goes into the U.S. car and the IBM computer, the supermarket, the blonde and the movie themes of "Plasticism" levied most virulently by Surrealist playwright, the late Claude Gauvreau at Guido Molinari in the brochure of this event "La Vallancourt, Fèloquin, Cornellig erent "L'Art des Art de la Province". The artist Ayot and the Molinari had previously accepted nominations to the anachronic Canadian Academy. This was in 1966.

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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 was the birth of the entire body of Quebec Pop of André Montpetit, who was experimenting 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 root 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 1964.

1966 was the year when American and British Pop influence arrived in Montreal. In this year, probably helped by the preparations for Expo, Francois Dallegret 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 complex showed prints of Warhol, Lichtenstein and other Pop artists and the first multiple sculptures to come to Canada. Dallegret himself, more designer than artist, was involved in devising objects and displays for the Pop world including his series of cars, more Canadian than American, as well as his use of the Pop world’s imagery of clean, bold colors were definitely Pop but also its function is to arouse attention and emotion. This was also the great year for posters in Montreal, among them the work of Vittorio Florucci, whose clean, bold colors were definitely Pop but whose imagery was not.

It is one of the main elements of Pop. It is the optimism and the relative softness of the works of Quebec Pop, so far, that has far from being popular.

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

ARCHAMBAULT: SERENE AND MONUMENTAL

By Guy ROBERT

Born in 1915, Louis Archambault received a bachelor’s degree in 1938, and a diploma in ceramics from the Montreal School of Fine Arts in 1939. In 1949 this discreet man drew attention for the first time when he won the first prize of the Quebec Art Societies Union. 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 the last ten years, and especially in sculpture integrated in architecture, warmly welcomed in the last of its kind exhibition at the Museum of Contemporary Arts in Montreal.

The sculptural language of Louis Archambault can be grouped into three major stages with ill-defined limits. Ceramics first inspired him in forms that were elegant, imaginative, impersonal, with a poetry that judiciously blended humour and joie de vivre, in a remarkable economy of plastic means; this is the period of Damas-lunes (moon ladies) and the great steel Osseau (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 six personages of the comic strip motif, the 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.

"I was born in 1968""
and the unconscious between logic and intuition, or between animus and anima as Claudel said.

A thematic continuity

In spite of the sculptor’s affirmation that he was “born in 1968”, we are struck by the coherence which emerges from a reading of all of the work sculpted by Archambault. Le second couple hiératique becomes pivotal if we wish; but to the theme of the couple, which already includes that of maternity, the family, the community, we may still relate by extension the theme of the pyramids (the three great pyramids and ship them in twelve identical plates in ordinary sized crates, they were then reassembled in Italy, they are now in the Musée du Louvre in Paris). In any case it wants to get off the ground, it reaches up, but I am not saying it is a bird.

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 horizontality, in a horizontality whose tension consists in breaking away from the inertia of the mass, in escaping, in flying away. All of the plastic language of Archambault to this point gave privilege to a vertical attitude favourable to a dynamic reading of the given sculpture, but here, the horizontal mass of La Flèche proposes a still stronger power for flight.

Considering the recent works we understand better why the artist says he does not live in a Montreal suburb, but in America; and if the tall hedge of his garden conceals his studio from his neighbours, 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 country, and he is careful not to grow smaller corresponding to surrounding pettiness; instead 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 encompassing universe, he considers the present time, and affirms it, without yielding to the solicitations of fashion, to the facilities of a chaos that indifferently welcomes the worst turpitudes and the most salutary contastations.

A communicative serenity

The theme that Archambault explores in his recent works seems to us of a masterful simplicity and follows a process of refinement. His intuitions are immediately translated into small volumes of paper, then the cardboard forms pasted together; already, the work of exploration is of such an engineer-like precision that beginning with the four foot model for La Flèche, the sculptor was able to provide his carpenter with instructions that permitted him to make the wood prototype sixty feet long, in a single piece! Indeed it reaches up in spite of its sixty foot size! 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 Baudelarian forest would appear, which would give these universal and trans-historical images an appreciable renewal, a new communicative actuality. The recent sculptural language of Louis Archambault is based on the sign, and the thematic or archetypal reading that can be made of it does not in any way distract him from his research. “My main concern was to draw and present the idea first; when I was asked to create a work or present a project, I had the impression of returning to a void every time and having to invent a new writing and even a whole craft ... Since 1968, I feel somehow settled into a serenity that I had never known before. The elements of my new language are all here, around me, in my studio, 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 feel he used to be. “I feel somehow setted into a serenity that I had never known before.”

And no doubt his new work draws wisdom from this, which makes it in fact a mental affirmation, on the scale of America invested with a sense of space, a sense of the great layers of the collective unconscious and trans-historical images an appreciable renewal, a new communicative actuality. The recent sculptural language of Louis Archambault is based on the sign, and the thematic or archetypal reading that can be made of it does not in any way distract him from his research. “My main concern was to draw and present the idea first; when I was asked to create a work or present a project, I had the impression of returning to a void every time and having to invent a new writing and even a whole craft ... Since 1968, I feel somehow settled into a serenity that I had never known before. The elements of my new language are all here, around me, in my studio, and they can be immediately involved in the solution of such and such a project, of such and such a work ...”

(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, if not by a gilt 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 juts 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 works. 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 to solve 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 privilege of 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 more accomplished works), the onlooker 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 disbelief. Thus we 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 one may find oneself surrounded by the sculpture itself. It is the work rather than the public which becomes environment. Witness the twin slanting parallelepipeds at Greenwin Place (141 Davieville Avenue, Toronto). Walking among them, one can see that the steel surface directly opposite one is always matt and the other polished and reflected 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 the advantages of a great variety of vistas. This is particularly true of the London work. Firstly, we should remember that Kosso is an artist who does not enter it, as a path of white gravel, like so many other "views" which it offers, all independent: a series of aspects on the whole centripetal (hence the advantage of an absolutely non-figurative art which allows greater liberty for associations of this kind). Each separate "view" enjoys a privileged relationship with the space it looks onto. Kosso's sculpture at London refers first of all to two elements: earth and air. It is from these elements' composition derives: the mound is, of course, of earth; it is covered by a lawn and in this way connects with the space around where grass has been sown, only more freely. The mound then, both by its composition (packed earth) and by its covering, is a concentration of the two elements.

The piece of wood, on the other hand, points to the sky, to the open, one might say, as Kosso has deliberately not directed it towards the buildings of Fanshawe College. Not that there is any break between the terrestrial, ethereal element and the element of air, but a natural transition thanks to the 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, it was reminiscent of a cloud-covered stormy sky, and in the wind which swept over the plain, it swayed gently back and forth. It stands there as an island in the open sky. There lies the only metal object in all the environment.

If earth and sky are the chief elements involved here, water and fire are in no way lacking. A great variety of seas-metaphors come spontaneously to mind. The blade is made of the plywood used for boats, the side-view has the form of an oar, the path is 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. It is also a reminiscence 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 mound raised is reminiscent of a real ship's bare ribbing. One might say, is also a reminiscence of a bow-sprit.

As for fire, its presence is implicit through metaphor, the golden arrow, a rising flame. It will be remembered that Kosso is the creator of the "open"sculpture entitled "The Eternal Flame" (Jerusalem), or "Silent Thunder" (Palm Beach). The vivid yellow in which the wooden blade and the path's border are painted is a "man-made" colour, "not natural", as Kosso says, the colour of a signal which cuts across the other elements. The water changes the sculpture into an iceberg whose continued mass we can sense under the water-line.

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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 realist 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 be-holden to the late 19th century "pointillistes" icon 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, slight-ly surreal paintings. Colville has an added legacy in the body of a school of painters somewhat resembling Graham Sutherland's technique while still at Mount Allison. For Forrestall there was an incubation period of months and Colville in Sackville. Both major life styles. Both devote themselves to the brilliant white void outside the church. Every dot or stroke of colour is important. Colville's artistic persistence due to its translucent nature. In effect, Forrestall lays down one web of colour over another allowing underneith layers to radiate through creating quite a lively, vibrant quality. Colville's method of putting the tempera pigment on panel is more deliberate and calculated. In the manner of the pointillistes, Colville's uniform dots or small strokes of colour all worked in the same direction to mould the contours of the objects in his compositions and hence create the almost tactile volumetric quality of his figures. The resultant effects of these two quite divergent techniques appear in Forrestall's "The Watcher" (1970) (fig. 4) and Colville's "Visitors Are Invited to Register" (1954) (fig. 1).

Forrestall and Colville now enjoy very simi-lar life styles. Both devote themselves to painting entirely (Colville resigned his post as professor in 1963). Forrestall living and painting in Sackville for ten months and Colville in Sackville. Both maintain homes in Nova Scotia as well, where they spend most of the summer. The subjects of "The Watcher" and "Visitors Are Invited to Register" are two church interiors in Nova Scotia, the former being 'St. Edward's Church', Clementsport (fig. 3) and the latter, 'Church of the Covenanters', Grand'Pré, both of which were built in 1790. Forrestall's "Visitors Are Invited to Register" is contained within a traditional rectangular-shaped panel. Forrestall has arranged his composition of "The Watcher" in a modified Greek-cross shaped panel with the arms of the cross rounded off to form a series of scallops, somewhat akin to a four-leaved clover. An unusual innovation of the basic Greek cross-shape has an obvious, if unconscious, symbolic relationship to the subject. Forrestall's multi-shaped panels generally pre-cede the subjects of the paintings that will be contained therein. Often the very shape of a panel will germinate a painting. Forrestall, partly consistent with the above, will arrange his composition within a predetermined shape rather than any regard for the psychology of what a shape connotes in relation to the subject of his work.

The shape of this panel not only symbolically reinforces the subject but visually reiterates the action of the figure in the painting and places him upon an unseen person or object. 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 romanesque-style window 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; Forrestall has carefully balanced his composition by the scallop shape of the right wing of the cross which reintroduces the eye into the painting.

Colville has established a complex network of intersecting verticals and horizontals, all part of the interior structure of the church. In the upper arm of the cross, Colville has "framed" his composition with the black curtain on the left and the pulpit stair rail and diagonal support beam in the balcony on the right. A little to the left of the centre composition is completely bisected by one of the supporting columns of the church. A maze of pew beams, railings and windows does not become jarring because of the monochromatic, mottled treatment employed in applying the tempera. The almost stippled application of greens and blues imparts the wood of the church with a soft velvety patina indicative of its age. The whiteness of the curtains and white window panes stands in marked contrast to the muted interior.

The light in Colville's work differs greatly from that in Forrestall's. A cold, surreal Canadian light bleaches all the objects in a Colville composition. It is largely this quality of light which endows Colville's work with a feeling of otherworldliness. This atmosphere is enhanced by the vivid almost spectral realisation of the pensive figure combined with the brilliant white void outside the church windows. Forrestall's light is warm and naturalistic, allowing little body of the work of the winter landscape, rich register of mellow greens, browns and yellows that illuminate the picture plane. These warm, earthy tones imbue his work with its underlying romanticism.
Ken Lochhead remains an enigma to many—
once group hailed him as a champion of Cana
dian painting, while another claims that he is
a sell-out to the American brand of Interna
tionalism. Many Eastern Canadians think of
him as a Western or Prairie artist; conversely,
many of 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 at 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 1961. In Regina in the 1950’s
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
Bloore, Art McKay, Ted Goodwin, and Loch-
head, all of whom have gone on to make
names for themselves in Canadian art, al-
though 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
Brock Bloore, Art McKay, Ted Goodwin, and Loch-
head, of whom he had employed meta-
physicist from the apparent incompatibility of these two
critics Clement Greenberg, but in my opinion
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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.

• **LOUIS OF SIGNIFICANCE**

The "what" against the "how". The abandonment of contour, 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. How can we reconcile 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 facing with the culmination of art's search to dissolve the object and to integrate the universe. But this culmination is abortive if indeed there is no significant form and consequently no feeling.

• **WRONG PLACES • BEWILDERMENT**

Could it be that this judgment is premature, that in fact we are looking for significant form in the wrong places? Could it be that the role of our perceptual faculties is placed under such stress when considering the systems aesthetic that we may be inclined to make hasty conclusions? Perception consists in the postulation of barriers in the face of cues. It is essentially the process of verifying what we expect in the first place. The distance between what we expect to see and what we expect in the first place. The disjunction 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 those two converging.

The fabrication of art objects implies hierarchy because one form has to be chosen over another. This choice is eliminated in the systems aesthetic since 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 the artist works - act as components of experience which elicit a consciousness of the universal processes which cannot in themselves be physically presented, hence the un-aesthetic documentary 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. 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 insignificant when viewed against the radius of our expanded realm of dominance. 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 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 forms of equal and interchangeable parts. We are invited to remove each part separately and to contemplate the empty spaces where the connections formerly existed.

Following the World Festival that marked the official opening of the National Arts Centre, in Ottawa, in June, 1969, the utilization of one particular hall of the three in this complex left a great deal to be desired; this hall, the Studio, had been designed for experimental theatre. After the period of wondering, groping, and the inevitable slip into traditional patterns, in the final analysis, full advantage of this new polyvalent instrument was not taken. To put an end to this unfortunate situation and in the intention of thoroughly exploring the possibilities of such an exceptional hall, Jean Herbiet was named artistic director of the Studio in May, 1970. Subsequently, he assumed the position of associate director of the Theatre Department, which was created in the spring of 1971, and is responsible for all of the theatrical programming of the Centre, including that of the Studio. Jean Herbiet, professor of theatre, producer, and dramaturgic author, has kindly consented to convey the results of this experience to us, discussing the methods and implications, the possibilities and also the limitations of experimental theatre.

**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?**

By René ROZON

NEW THEATRE AT THE NATIONAL ARTS CENTRE

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 insignificant when viewed against the radius of our expanded realm of dominance. 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 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 forms of equal and interchangeable parts. We are invited to remove each part separately and to contemplate the empty spaces where the connections formerly existed.
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 precisely the lack of rules, its total freedom. What the new theatre attempts to do is not new; it is what has been done before. And we can have anti-theatre or anti-painting, not 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 deny the rules, but to create a new language. There is a fundamental difference between wanting to express what has been done before and what they are stimulating. Every play to be staged is a new challenge very interesting and very numerous. In fact, every play to be staged is a new challenge very interesting and very numerous.

Having stated that, what differentiates creative theatre from conventional theatre, is precisely the lack of rules, its total freedom. What is new about the theatre today is not what has been done before. And we can have anti-theatre or anti-painting, not 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 deny the rules, but to create a new language. There is a fundamental difference between wanting to express what has been done before and what they are stimulating. Every play to be staged is a new challenge very interesting and very numerous. In fact, every play to be staged is a new challenge very interesting and very numerous.

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