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REGINA
THE NORMAN MACKENZIE ART GALLERY
University of Saskatchewan
Jusqu'au 30 octobre : Sculptures d'extérieur; Jusqu'au 15 octobre : Legs Douglas Duncan; 27 octobre - 26 novembre : Diversité; Est canadien; 10-15 novembre : Séries d'Alex Colville; Jusqu'au 15 décembre : Exposition de jouets fabriqués par des artistes de la Saskatchewan.

SASKATOON
ART CENTRE, MENDEL ART GALLERY
AND CIVIC CONSERVATORY
Jusqu'au 15 octobre : Notations en passant par Nathan Lacy (1859); 1 au 31 octobre : Legs Piskett & Brian Fraser; 15 octobre - 15 novembre : Peintures de F.N. Lovejoy; Novembre : Expositions sur le Théâtre au 18e siècle; 15 novembre - 15 décembre : Enquête sur la Saskatchewan, préparée par le Centre d'Art de Saskatoon; 1 au 31 décembre : Séries d'Alex Colville.

VANCOUVER
MILD GALLERY — 936, rue Principale
1-20 octobre : Sculptures de Vancouver; 22 octobre - 10 novembre : Legs Anne South; 12 novembre - 1 décembre : Exposition de tapisseries d'artistes de Vancouver; 3-22 décembre : Exposition de Noli.

EQUINOX GALLERY — 1139A, rue Robson

THE VANCOUVER ART GALLERY
1145, rue Georgia Ouest

NEW-YORK
WHITNEY MUSEUM OF AMERICAN ART
545, avenue de la 94e Rue

THE SOLOMON R. GUGGENHEIM MUSEUM
1071, Cinquième Avenue
8 octobre - 28 novembre : Exposition de jeunes artistes d'Amsterdam, de Paris et de Düsseldorf; 27 octobre - 21 janvier : Joan Miro; Champs magiques; 8 décembre - 11 février : Eva Hesse.

PARIS
MUSÉE DU LOUVRE
Jusqu'au 2 octobre : Le Dessin Français néoclassique; 21 octobre - 31 décembre : Dessins du Musée Taylor à Harlem; 14 octobre - 22 janvier : Exposition de la Collection de la Fondation Ford.

MUSÉE NATIONAL D'ART MODERNE
7 octobre - 4 décembre : AGAM.

GRAND PALAIS
27 octobre - 8 janvier : L'Art négro dans les collections publiques françaises.

GALERIE NATIONALE DE LA GRAND-PALAIS

ART IMPLIED IN THE BEAUTIFUL AND THE USEFUL
By Andréé PARADIS

To look at implied art is to analyse a form of spontaneous art which results from a combination of circumstancese most often non-premeditated. Thus, more and more, the beauty of machines, the severe style of the useful object, the astonishing variety of the graphic image create new and powerful impressions in the receiver or visual consumer capable of appreciating beauty by the simple means of the imagination, without the absolute necessity of having recourse to the criteria of the past. The progressive awakening of a collective awareness of the problem of physical and cultural environment coincides with an implicit recognition of this art matter of course that we find in the prime object — mainspring of the industrial age — and in the many productions of the age of communication.

What is happening is exactly the opposite of the predictions put forth by dogmatists such as Durkheim and Wilbols, who at the beginning of the century denounced the taste and the concern for safeguarding aesthetic values as incompatible with the advent of an industrial society. Art, at least colour, is taking possession of the public square, is installing itself in the factory, and is invading the localities of public transport. It is evident that the technological revolution entails the collapse of the substructure of traditional culture, but at the same time it gives birth to "a new culture, not learned in school, whose substructure is directly bound to the technological and scientific revolution, (and) this culture in full development creates its models in a new system of the arts: movies, comic strip, design, pop music, architecture (town planning), etc. Besides, it borrows its techniques of thought and its knowledge from the language of the sciences, modern mathematics, physics, biology and sciences of man." (1)

The new culture offers many examples of implied art, this dimension which adds to design, which is concerned especially with form after having put function in question. Étienne Souriau defines implied art by contrasting it with the old idea of applied art (that is, in industry): "This amount of art which is found not superimposed or added to industrial work, as a correction or an addition more or less redundant, but the amount of industrial art, from the time when it is perfected and achieves new forms accomplished or admirable; a quantity of art which certainly can be discerned by an analysis of thought but which can be put aside only by thought because it is an intimate part of this creative work, in which it occurs inevitably and by its very nature." (2) At the side of great artistic experiments which are to be found at the level of forms of thought and which exist by their only momentum, this other form of art of the beautiful, which is useful, manifests, it too, the need which man feels to express his talents, his knowledge, to the world.

(Translation by Mildred Grand)

NOTES
THE BEAUTY OF DESIGN
A COMMERCIAL ASSET?

By Patrick DANAN

Design tends to use the form of the object in a precise aim toward sales; a good presentation sometimes compensates for the poor quality of the product. For instance, a well-designed perfume bottle and its wrapping often attract the eye of the customer at the expense of the product itself. Said in a different way, the beauty of the form, in this case, is a good incentive to sales.

It is clear that, in the present economy, this attitude corresponds effectively to the demand for a market for the object and very often leads to neglecting the ways of using the product only to stop at the form. To-day, everything which speaks of design thinks of luxury products, which goes against the expressed goals of designers. Functionalism is responsible for this, having neglected the demands of the psychosociological field. Design is nonetheless involved in monopolizing the large totality of industrial production; it is becoming a method, a style, a state of mind and above all a new relationship between man and object. The search for an aesthetic is not its sole aim, it is equally engaged in a complex effort of creation with due regard to the facts of assembly implicit in the definition of an industrial product.

The importance of design in our industrial society depends on its Ideological, economic and social implications. Thanks to the numerous studies to which it gives rise, it is characterized by efforts tending to humanize modern techniques. On the other hand, its achievements give an aesthetic value to our civilization. Its power of attraction upon the eye, dynamic and constantly renewed, encourages trade of the object on world markets and stimulates export. To raise the level of good taste and the conditions of life of all are among its objectives. Design can play a positive rôle in economic life. It is, however, necessary for it to define constantly reasonable policies which answer the needs of the society in which we live, capitalist or socialist, but firmly industrial.

Another important function of design: to offer to the consumer the final opportunity to create his own environment, and to be able to make personal choices. That having been said, the design which attained professional height at the time of the Bauhaus, does not succeed nowadays in keeping alive the sense of research which had distinguished it at its birth; with this exception; if you wish, concerning Italy, where activity in this area is intense and puts Italian design in the forefront of the avant-garde, as the Bauhaus was itself in the time of the neoplastics of Mies van der Rohe. However, we continue to be impressed by the present achievements which are seen in official exhibitions, where three-quarters of the objects show affiliation with Jacobson, Eames, Mies van der Rohe, Breuer or Le Corbusier. Nothing less is needed than a Joe Colombo, an Ollivier Mourgue or a Pierre Paulin to break the routine and the established forms, although the true revolutionary formulas concern chiefly the treatment of new materials (this is seen in the expansion of polyurethane foam with Gaetano Pesce or again in the inflatable structures of Quasar).

If, for many years, a seat of Le Corbusier, Breuer or Mies van der Rohe has identified its author as clearly as a canvas of Picasso, design today touches a public much greater and is becoming more and more the sign of an emancipation achieved under the sponsorship of progressive manufacturers.

Through ruptures which engender mutations, Pierre Francastel has written, human societies have as their chief function the creation of things. More than any other, without doubt, forwarding-moving industrial society has its place under the sign of the object. Expression of a civilization, it is today at the heart of a culture. It livens the economy, which bases its prosperity on its systematic development and its universal suitability. The conjunction of a technique and an aesthetic which has been brought to bear on the most extraordinarily rapid objects and the general transformation of all the materials in the environment of the activities of man, are disrupting utilitarian forms and social implications. Thanks to the numerous studies to which it gives rise, this activity engenders mutations, not only in the field of production, but also in all the fields where new materials can be used.

In each big city there is a market for these things. We have one in Montreal, which distributes the creations of our designers as well as those of foreign ones, and I am pleased to offer a few of these objects, not necessarily manufactured and now already showing in the standardization which eliminates differences. Identical objects, while being logical and aesthetic, are to be found in some of our shops: Focus; Pour l’Instant; Deux fois Trois. (Translation by Mildred GRAND)
design. With regard to furniture, Quebec is trying to harmonize with international production, and matters are in the process of changing, but still timidly.

In collaboration with the Association of Manufacturers of Quebec, the provincial government is presenting, in 1972, a collection of new furniture which raises general production on the whole, but some of these creations just make the grade, and only a few reveal a real potential of creativity.

Finally, we realize that profit and aesthetics can be closely allied. The Tuksell salt-and-pepper set designed by Marcel Girard and J. P. Lacoste and sold everywhere in the United States and Canada, is proof of this; as is the series Century II, designed by André Jarry, Girard, Bruce et Associés and produced by the Simmons Company of Montreal, whose success as much in the United States as in Canada is so great that delays of delivery spread over several months. An evolution is taking place which deserves to be intensified.

Some mistakes could be corrected. We know that it is only through being forced by the difficulties of the industry that the Quebec government has become interested in Quebec furniture. Prejudices still exist. Would it ever be today for the furnishing of Quebec House in Paris, which was entrusted a few years ago to a Parisian Interior decorating firm of the rue Saint-Honoré, which made sure to use so-called Chippendale and Louis XVI furniture in the 20th century version? (M. Pompidou entrusts the interior decoration of l’Élysée to the designer Pierre Paulin!)

Very often, the equipping and the furnishing of Quebec government buildings are planned by architects, while the government finances institutes of learning to train designers who then remain unemployed.

What shall we say of the policy of the federal government which, recently, at the exposition in Hickory, North Carolina, financed an exhibition mostly of period furniture at a time when, incidentally, it was subsidising quality design at great cost and paying for research, plans, designs, prototypes carried on by industries and their designers’ offices. The incoherence of this attitude maintains confusion among the manufacturers, the vendors and the consumers at the same time.

Today, design takes in the total of industrial production. Whether we agree or not, every thing has to do with design, good or bad! It is not an abstraction, even if the element of conception is one of its essential components. The United States, France, Italy and some small countries, like Finland, Denmark and Sweden, present good design. Their products are not reduced to a common denominator in spite of the international quality which appears at first sight. In design, Italy and France are the most dynamic; France the most creative; Finland the most refined; Denmark the most reassuring; Germany the most severe. Tastes and styles differ, and also materials.

Quebec must find its identity, in and through design, as in other fields.

(Translation by Mildred Grand)

A. Object created
   — intended to be beautiful (creator);
   — seen without concern for beauty
   (user);
B. Object created
   — intended to be beautiful;
   — seen as beautiful;
C. Object created
   — intended to be beautiful;
   — seen as not beautiful;
D. Object created
   — made without concern for beauty;
   — observed without concern for beauty;
E. Object created
   — made without concern for beauty;
   — seen as beautiful;
F. Object created
   — made without concern for beauty;
   — seen as not beautiful.

Examples:

Gothic art — in its own era: case B
   in the 17th century: case C
   in modern times: case B

Kitch art — cases A, B, C and E all possible,
   at the same time, in different
classes of society; and all possi­
ble, chronologically in the same
person.

In schools, it is sometimes the relationship between the object created and its creator which prevails (conceptual art), sometimes the relationship between the object created and the user. For my part, I prefer to regard as a true object of art only that which can be classified in case B.

As to the word “graphic” used very often with “graphism” to denote many different things, I must suppose that it names a quality common to all these things. To identify this quality more accurately, we can try to distinguish between not graphic, a dead tree cannot be graphic art, but its photograph can. A water-colour, on the other hand, can be graphic art. Line seems therefore to define “graphic”. At the sight of bare trees, I am obliged to admit that, even if I feel a graphic effect, I cannot say that art is involved.

The art of design, if one limits oneself to etymology, is an art of writing, or rather an art whose goal is the whole of the visual symbols of language. It is the art of the conception and the lay-out of these signs. It is obvious that this lay-out depends at the same time on the object and its function and on technology. The Sumerian clay tablet and the trademark written in the sky by an airplane are by the same token products of the art of writing.

From the moment when one introduces into art the idea of Intention, one is forced to introduce a purpose, a purpose of necessity, of use. In the case of graphic art, the object is already a system of signs. The Intention therefore affects the meaning of the sign as well as the sign itself, in its composition.

One does not write “Woolworth” or “Vie des Arts” for nothing. One writes them to name them visually, to distinguish them, and if one wishes to beautify the sign, it is precisely in order to make of that sign a brand, a means of characterization, of distinction.

“Bread” or “bakery” are not enough to show the difference between the shop of a baker and that of a cleaner, unless for those who have learned to decipher the coded language of this message. Imagine a street where all the stores, completely similar, had for their only entrance a door with an inscription in Arabic or in Chinese to indicate their specialties, thus would arise the necessity of

...
Today's poster, like that of yesterday, fulfills the function of the poster, although though the result is a visual form. Formative character of the poster or its debasement of a dream. It induces the escape of sleep, myriads of dreams but secular ones. Paradise has changed. Just as the bas-reliefs created an open window, Roman or Gothic myths, the poster, if necessary to agree to destroy the meaning of the sign if this destruction creates a new meaning in accordance with the idea of the meaning, which occurred or was caused in the mind of the user of the sign.

In our type of society, it is necessary to identify several sub-groups of users. Creators, who make use of the characters created by others in new creations of signs: the innovators of creation, clients of the maker, who have the sign made according to the idea which the maker or the innovator has of the final meaning — that is, the meaning which the sign will have for the consumer, the third sub-group of user.

The success of a sign depends on its effectiveness, on the degree to which it transmits its message and this adequacy is independent of any preestablished rule of aesthetics; however, the clarity and the immediate comprehension of the sign are an assurance of success to the extent to which the visual effect produced by this sign succeeds in crossing the threshold of our indifference. Since the demands for our attention become more numerous and more varied every day, the impact of the sign must be stronger and stronger. It is the art of graphic creators to use similar graphic techniques, is very different. Just as the bas-reliefs created ancient myths, frescoes and stained-glass windows, Roman or Gothic myths, the poster records for us contemporary life in an everyday fashion not real but mythical. From the dancers of the Moulin-Rouge and the first song-writers, posters tell us no longer sacred myths but secular ones. Paradise has changed. Great voyages have replaced the great voyage. Cassandra used to make legends of ocean liners and trains; today Milton Glaser makes a myth of the trip (take a trip to lotus land). Today’s poster, like that of yesterday, fulfills its task of mythifying, which is to create an escape while allowing us to see the realization of a dream. It induces the escape of sleep in order better to subdue us. The comfort of a dream, the freshness of a dream, the fragrance of a dream, and even the amazingly new poster, the happy tomorrows of the necessary bad dream — it all happens in another world, parallel to reality.

We have often emphasized either the informative character of the poster or its debasing trait, often by confusing the advertising poster and the sign. The advertising poster is only a historic form of the sign; the poster in itself is proof enough that the poster can exist alone, for its sole function as a myth. It is only because conviction prefers to take on unawakened people that advertising uses the mythical function of the poster. It is easier to sell a dream of purity than a soap powder. Fluttering wash, misty as the walls of an Ophelia in clear lustrous water, held in this same floating like symbols of grace, this wash sells a dream and not a product which tries to join, to associate itself and substitute itself for a dream, to identify itself with the same dream.

(Translation by Mildred Grand)

THE AESTHETICS OF THE COMIC STRIP,
OR THE CONFESSIONS OF A BUBBLE EATER...

By Georges RABY

A product of our civilization of the picture, the comic strip appeals by the same standard as the movies to people of all ages, of all walks of life. These stories in pictures now enchant almost everyone, and those who, twenty or thirty years ago, tried to prohibit them or to censure them, even partially, giving as excuse the harm which they caused to children, are dead along with their futile attempt. On the contrary, their attempts at destruction gave to the comic strip an increase of publicity, raised the number of their defenders and brought about new studies of the matter; these attempts definitely contributed to placing the comic strip in the rank of art.

These stories often recount the joys and the sorrows of people who are a little ingenuous, who resemble us much more than we...
behave at first. Some comic strips are sagas, adventures, odysseys through time and space. Science-fiction has found in the strip its most skilful medium. It is the art par excellence for translating a dream and for speaking the language of the future. No trickery is necessary; futuristic settings, magic places, everything is possible; monsters, mad scientists or people from other galaxies appear in the pictures of comic strips with a disarming naturalness. The comic strip is first the medium of the amazing!

This popular art touches and sensitizes, almost in spite of themselves, hundreds of millions of readers of newspapers, to the techniques of drawing, to dynamic outline, to different styles of picturing scenery, towns, animals and men. This instruction of the art of drawing goes on daily. On the week-end, these pictures are in colour. It is the museum of the masses, who very seldom go to museums!

One wonders if the readers realize the aesthetic quality of these pictures, of their dreamy message, of their undoubted value as wholes or mainly for people who enjoy the French, was Christophe, creator of several comic strips; of which the best-known, which is in serial form, is "La Famille Fenouillard" (1889-1893); "Le Sapeur Camembert" 1890-1896; "Les Savaunt Cosinus" 1893-1899; "Les Malices de Plick et Plock" 1893-1904, etc. Already, with Christophe, the text of the comic strip became language and no longer only a few lines which repeated what the picture showed, incidentally. He found a great deal of irony and many visual gags.

For their part, the Americans judge that the artist R. L. Outcault who published in 1896 in newspapers of large circulation the adventures of his "Yellow Kid", a sort of very aggressive and rebellious scamp, and later in 1902, "Buster Brown", is the first to have rounded the cape of the illustration to make a real comic strip. However, everyone agrees that the first artist in this field, without doubt the master of it, is none other than Dirks with his "Héritiers du Capitaine (Toto et Titi ou Pilipes)" 1893-1899; "Les Malices de Christophe, today are mic strips: of which the best-known, even "La Famille Fenouillard" of Burne Hogarth, of Dreuillet, of Jack Kirby, etc. The first strips set forth the drolleries, the broad lively gags, the beatings, the upsets, all the tricks of the commedia dell'arte and also all the clownish tricks of the circus. Dirks separated himself from the imagery of Epinal and from its passive characters. The line of the drawing became light and followed the devilish movement of those young idols terrible who ridiculed all authority with a fierce pleasure.

With these kids and the somewhat sadistic humour, sometimes absurd and naïve, often very much in the nature of caricature, the real comic strip came out of a life which continues to give birth to new characters. The picture takes on more and more this way of expression. The stroke of the pencil expresses in a few lines, the movement of the body, the emotion, becomes alive, rapid, effective; it tells the essential. The clotted setting evaporates to disappear entirely and to leave a growing importance for characters. This style has been perfected today in the daily comic strips "Peanuts", "B.C.", or the parodies of "Copée.

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of woman has changed greatly. At the beginning, she was a thoughtless companion who often attracted the enemy and fell into a thousand traps. The hero rescued her and received the usual kisses after having saved her. With the movement toward the liberation of women, the heroines abandoned their passive role of sensual woman to share in decisions. And instead of still being victims, they became helpers. More, forceful heroines today are very popular in a certain kind of erotic comic strip, such as "Barbaraella", "Scarlet Dream", "Pravda", "Valentina", etc, which often picture the man in the role that was formerly theirs, but with a touch of humour, since it is still men who draw and invent these female characters.

There is no need to read stories of comic strips to feel their influence today. Advertising has taken possession of these characters to advertise a current product with the offhandedness of a television comedian. Stories in pictures are also used in the advertising pages of newspapers. A friend, on opening a box containing a beauty product, found a folder illustrated like a comic strip which explained the instructions in detail. Even in the subway the comic strip is shown to the passengers in a certain tunnel whose wall is painted in spaced pictures. The speed of the subway brings them to life. But in that case we are involved with the comic strip and with animated cartoons.

In Quebec, it is well known, the comic strips created by our artists find little place in our newspapers. We prefer imports to originals. And yet, we have prestigious names: Marc-Antoine Nadeau, Michel Fortier, André Montpetit, Noël Cormier, Raymond Dupuis, André Phillion, Tibo, Nigris, Bernache, all those who work for magazines of irregular circulation: "B.D.", "Made in Quebec", "L'Hydrocéphale", . . . Many of these authors are painters, engravers, illustrators who express themselves in the comic strip with the same enthusiasm and the same talent as in their canvases.

Sometimes the magazine "Perspectives" publishes the works of Montpetit. They should be preserved. His drawing is as vibrant as a flame, his peoples are caricatured with a strong touch of sadism and his stories, often written by Claude Haefely, seem to be a delirium of the imagination.

Why does one prefer to tell stories rather than paint pictures in this environment? After all, some say that the comic strip is a minor art in relationship to painting. Why? Actually, only what is badly done is minor. Others long to create or to read comic strips all one's life betrays a juvenile mind. Why not? Perhaps the readers of these stories in pictures have caught the virus of retardation—the refusal to assume the responsibility of the hardened adult characters of the race in order to develop only juvenile characters. In this case, it would be a good trait to read comic strips, and not a defect. It would be the first quality, even, of our civilization of pictures and leisure.

It was a character in "Paulette", a strip of Wolinski and Pichard, who said ironically when looking at demonstrators: "The young are becoming older and older, this year." And the other policeman answered in the same mood: "In my opinion, anybody who does not have the legion of honour is young. I wallop them."

There it is — the young are ageing without becoming old, thanks to the comic strip. (Translation by Mildred Grand)

THE CITY AND THE SUBWAY

By Georges ADAMCZYK

Until the middle of this century, we were not much concerned with the cities of Quebec, particularly Montreal. Thus the remark of Guy Dubrueil (1), the old Capital, a city reassuring in its agricultural atmosphere offered to French-Canadians the impression of being at home and of controlling their destiny. The urban shock came with the quiet revolution. While the nationalization of electricity and the reform of education brought their marks, the other profound changes which substitute, for a familiar environment an urban area which is most often an area which is depressed or aggressive, repressive or depreciated, or even absurd as R. Auzelle (2) writes, it becomes difficult for man to find for himself a place where his own being can flourish. Thus the literature, which often the same mould to us the miserable life of modern man in cities which no longer have meaning for him. However, among the big cities which have endured with success the first assaults of urbanization, it is not unusual to see authorities cite Montreal as a model urban area. They mention with enthusiasm the downtown area, the underground network for pedestrians, the mountain park, Man and His World and the subway. Doubtless, their strangers' view cannot perceive the effects of rapid demolition on our old quarters. They have only a picture of our city similar to that which tourists form in the course of an itinerary chosen for them.

The image of a city is not only a cliché to be filed or a memory of a vacation. It expresses also, for the users of this city, the collective place which shelters them, protects them, helps them to understand each other better in the new areas which we are creating, an area of everyday life, but also a special place for the future.

The urban area should contain as many functions as are necessary to human life. Thus, even if the natural setting of Montreal is opposed to the indications which come out of its ultra-modern centre, which gives us the impression of a quiet continuity in spite of the extraordinary rate of growth of the city, we cannot be satisfied only to look. We must also live in the new areas which we are producing.

In fact, urban environment is becoming more than sensed space; it is also a judgment of the value of the area by those who live in it. I remember a graffiti often repeated by discontented French groups in May '68. The slogan: "Subway-job-bed" was a short literary form more effective than long speeches of philosophers on daily life. Indeed, it is no longer necessary to show today that the aspect of essential activity of present-day man is not only work, but also access to that which tourists form in the course of an itinerary chosen for them. Doubtless, their strangers' view cannot perceive the effects of rapid demolition on our old quarters. They have only a picture of our city similar to that which tourists form in the course of an itinerary chosen for them. Doubtless, their strangers' view cannot perceive the effects of rapid demolition on our old quarters. They have only a picture of our city similar to that which tourists form in the course of an itinerary chosen for them.
The genius of man had imagined and fulfilled that the success of the venture depended rapidly and safely, efficient links with surface characteristics of this transport system: first subway was certainly a determining factor in the tires, modern comfort, trips accomplished only to emphasizing the technological character trenches. The latter is the case of the Peel cultural experiments of our age. They constitute search in expressing aspects of technical and strictly functional order, and, why not, the diversification of talents, the going beyond a possibilities of the invention of new urban future.

A great number of stations were dug into the surface of the city. A true third dimension of most of all on the remarkable quality of the material where we have to walk, going along according to directions ordered by a rhythm of sequences where fast and slow tempos can appear. The capacity which must be planned is limited by the requirements of the material; however, the order of the ideas fluctuates, since the subway rider maintains the attitude of a citizen, using this interior space as if it were outdoors. The subway train, the platforms, the escalators, the stairways, the mezzanine, the corridors are so many places where the plan of the whole is special. And yet all must feel a rapid understanding of the total space in order to facilitate orientation and avoid a feeling of insecurity in the subway rider.

The essential factors put into play by the architects of the Peel station were the combining of the materials and an absolute mastery in the organizing of the architectural masses. Directional lights bring out the openings and the movements of the volumes, thus making the architecture and the functions very easy to see on the platforms, luminous panels in strong colours have been placed which make for the artistic integration of advertising posters. At certain places in the station and in all the corridors, decorations adorn the walls: these are circular patterns of from six to twelve feet in diameter, whose faces are covered with rectangular tiles. These ceramics present coloured movements. Great care has been taken in their location, Attention was paid to the progress of the subway rider and of his movement toward, or in the central part, of the station.

We realize that these motifs make use with accuracy of form, colour and texture to break with their background. They impose a new architecture on the corridors, which are generally dreary and restricting passages. Through this reconstruction of space, they contrived to make the limited dimensions of the corridors express the whole of the architectural volume. This reconstruction of space to the benefit of the arrangement. This is an architecture in efficiency while never confusing the two ideas. We find the same control in the progress of other remarkable projects which they have undertaken in Montreal, such as the girls' residence at the University of Montreal and the Quebec pavilion at Man and His World.

"We no longer question life in the laboratory", states François Jacob (4). And yet, a scientific attitude too much emphasized risks compromising the quality of spaces planned by town-planning specialists. This contributes most often to depriving the architect of his space to the benefit of the arrangement. This reconstruction of space by architecture is, doubtless, one of the roads which will lead to the harmony lost between man and his environment. There is great evidence of those who have remembered the necessary functions of architecture. Thus, H. Sveden writes that "to be a work of art, a building must have the right to exist, and no better material support than the structure of its architectural environment." (5) G. Mesmin remarks that the architect is also an educator: "The humanization of our civilization develops through the relationship between child, architecture and space." (6) Unfortunately, the architect's more general role, which goes beyond the scope of this article. However, it is sometimes well to remember that the possession of space is also part of happiness. That is why cities, as Michel Régnier notes in the series "Urbania" which he created for the NFB are the major problem of our civilization. Daily life in Montreal also takes run-down areas, dilapidated dwellings, inaccessible shores, difficult social conflicts... and what meaning can we give to dwelling today? The subway has made us foresee what the city of the twentieth century can be. The exhibition, "Montreal, plus ou moins..." created in June at the Montreal Museum of Fine Arts, reminds us that this does not exist yet and that it will be necessary to build it with the men who will inhabit it. We shall not find a model for it anywhere. It is here that it will have to be invented. (Translation by Mildred Grand)
THE FACTORY

By Didier Gillon

The factory, a place of work shut and closed in upon itself, offers a real challenge to the creators of the environment where the worker spends the greater part of his time and, often, of his existence. In the factory, especially, we find ourselves torn from our fundamental feeling of existence which is that of a womb, an unforgettable place where we have been conceived. Bachelor reminds us in this connection that this feeling is rooted in the home, a space chosen by us, around us, closed enough so that conscience finds itself there, open enough within and without, in order that it may be, in action, consciousness of the world. He thus expresses a vital and viable need which the creators of environment must answer, not only in dwellings, but in all areas. Whether one is a town-planner, an architect, an engineer, a designer, a psychologist or an artist, the challenge of the factory, particularly, is located in all levels, because the bases of the problem are existential, certainly, but also social, economic, ideological and cultural, bases in movement and often incoherent.

Some attempts have been initiated, less to attack the causes of the problem than to improve the results. This contradictory step has nonetheless in special circumstances, turned certain manufacturers toward an attempt to humanize the place of work. To this purpose, what is more enticing than to introduce art, the aesthetic and cultural excellence?

It was in about 1960 that a first attempt attracted attention to the Peter Stuyvesant organization in the Netherlands. Thirteen large pictures were ordered and then exhibited in the factory above the machines. To integrate art into industrial environment, to make known the art and the works of artists, to eliminate the monotony of the factory, to stimulate the workers to overcome the atrophy of their sensitivity, to help them discover an inner life, to react harmoniously with their colleagues and with their environment and not as cogs in a machine... such were the relatively new concerned and paternal purposes set forth by the president of the company and whose praises were read everywhere. To-day we know how much the word "to integrate" is loaded with contradiction. We also know that to eliminate monotony in the factory it would be necessary to re-think it completely within the framework of our society, and that the process of intellectual and effective stimulation is infinitely more complex than has been believed.

Another attempt caused artist and architect to intervene at the level of the concept of the undertaking. In Quebec, for instance, Alfred Pelletier and Jacques Taché, through their art, worked on the setting up of the offices and warehouses of Vermont Construction, contractors. Here, the artist received the whole of the interior and exterior of the building as background for his work and shaped it as he wished. From this there resulted such a modification in the architectural scale that the latter lost its identity and only the painted work remains. We are far from a merging of the arts. At the interior, however, the intervention seems more real. The participation of the artist is less evident when the architecture takes the upper hand. We are, in fact, in the presence of a contact between two arts rather than in that of a coherent work. On the other hand, the effects on the employees are partial and occasional, since they are felt principally upon their arrival and their departure.

But art in a factory ought to be really integrated; that is, implicit in all levels, rather than being an add-in in a random manner here or there. It would perhaps be well to recall part of the program of the Bauhaus at Weimar. The ultimate aim of all visual arts is the achievement of a building in its entirety. To beautify buildings was formerly the very noble function of fine arts. They were the indispensable condition of the highest sense of the term. To-day, the arts are isolated and this situation can be corrected only by conscious effort and the cooperation of all craftsmen. Architects, painters and sculptors must learn again to grasp the composite character of a building and to see it as a unit. The art of the architect is an artistic composition of its different component parts. It is only then that their work will be permeated by this architectonic spirit. Few achievements of our time can boast of having fulfilled this ideal formulated by Walter Gropius in 1919. And yet, it is in a factory at Varennes, fifteen miles north of Montreal, that this artistic unity which embraces architecture, painting and sculpture, is realized.

The new ASEA factory employs 275 people, of whom the majority are specialized workers and technicians. It produces transformers which could weigh 660 metric tons and which are the result of 1,500,000 volt-arceactances destined for high tension transmission lines. It is therefore a factory for heavy industry with coils, motors, generators, rolling bridges, cranes, cables, pipes, mains of all kinds, material for handling heavy parts protected by air and air conditioning ducts as well as the personnel, the air, the inside, the atmosphere, the tedious, the individual, the anonymous. How can such diverse elements produce so great an impression of plastic unity, all the more since sculptors and architects were excluded from its conception?

The building, planned by engineers, is strictly functional and the places are in accordance to plan of the machines and the assembling chains determined the surroundings. It fulfilled its function of exterior. On the inside, however, without being as good as Mies van der Rohe's work, the steel structure is conspicuous and marked and we take notice of architectural influence. On the other hand, the forms, volumes and spaces created by the machinery constitute an impressive sculptural work.

Painting, however, has here a prominent role. It creates a link between architecture and sculpture and truly gives them life. Without it, there would be only disparate elements in an environment which determines the surrounding. It fulfills its function of exterior. On the inside, however, without being as good as Mies van der Rohe's work, the steel structure is conspicuous and marked and we take notice of architectural influence. On the other hand, the forms, volumes and spaces created by the machinery constitute an impressive sculptural work.

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features which are incomparably more advanced than what human beings have seen or been able to conceive or construct. Creative imagination has a great importance in design, and in nature, in certain cases, constitutes a source of inspiration. If the designer studied relationships, systems and structures of living beings, new horizons would open, yet without sinking into analogies between forms solely, as in Art Nouveau which approaches new technologies, in particular that of iron, with new forms imitating nature. We have seen floral stems arising, as evidenced by Frei Otto on bubbles and, more precisely, on soap bubbles. His research has assisted in the comprehension and the achievement of pneumatic structures. He determined that by grouping a large quantity of bubbles of equal volume and by grouping them all together, they assumed the form of a hexagon.

Buffon observed the same phenomenon, but in another way: “Fill a vessel with peas, or rather with some other cylindrical seed and close it well after having poured in as much water as the spaces which remain between the seeds can hold: boil the mixture; all these cylinders will become columns with six faces. In this, we see the reason which is purely mechanical. Each seed whose shape is cylindrical tends in swelling to occupy the greatest possible space within a given space, they necessarily, therefore, all become hexagonal through mutual compression...”

I have observed the silks of Chaetoceros, which are marine planktons or phytoplanktons, belonging to the class of diatoms. The Chaetoceros have cells which carry, at each end, a pair of long fibers joined to those of the neighboring cells to form chains of different lengths. The internal structure of these fibers is similar to the “Airmat” structure put on the market by the Goodyear Company. It is composed of twowalls, joined by ropes during the weaving and maintained by a constant internal air pressure. The ropes, sometimes very close together (from 30 to 60 to the square inch), are of synthetic or natural fiber.

The advantage of this new process is that it permits the manufacture of structures which are very light while being at the same time very strong. The applications of this principle are varied: Inflatable airplanes, bridges, radar, and others.

We can note that by sometimes microscopic degrees we find natural structures which have been used by the old used by designers, without the latter even being aware of their existence. The research carried on in the different faculties of the universities is too often restricted to its own special compartment and certain work in biology having to do with forms and the structures of different natural arrangements ought to be published in art magazines.

We build mathematical forms based on laws or equations, but which law regulates this harmony of forms and volumes which we find in nature?

Upon replacing our eyes with instruments, we can discover new beauties unsuspected in nature to be perceptible to our senses. They begin with the most general architecture of the universe and end in the infinite minuteness of internuclear particles.

This short study demonstrates that natural structures are clearly becoming close to design. (Translation by Mildred GRAND)

RONALD BLOORE

By Jean-Loup BOURGET

Ronald Bloore is a well-known but solitary painter, whose output is sparing. His exemplary and stubborn approach isolates him even more, throwing into relief not only his originality, but his rejection of the outrageously modern. Last spring, two exhibitions served to illustrate this approach as the Jerold Morris Gallery presented twenty or so paintings of relatively small dimensions, while the Hart House Gallery showed at the same time a retrospective of Bloore’s works from 1959 to 1972. Bloore himself professed to be more interested in the exhibition at the Jerold Morris Gallery. He regrets the title ‘retrospective’ given to a show in which several periods of his evolution were not represented; due to lack of funds, it was not possible to transport certain paintings from Vancouver and Ottawa. However, as we do not aim at exhaustiveness, we shall lay more emphasis on the works shown at Hart House, which constitute a good introduction to the painter.

To start off with, we propose to examine the paintings naively — as it were — to give an outline of their chronology, and then to look for the links that may help us understand the painter. The first work is dated 1959, and its presence is important, as it could appear to be representative of a number of later paintings, and in fact warns us from the outset to distrust the chronology which we pretend to respect. (This is confirmed by the way Bloore works, painting a picture, forgetting it, and finding and taking it up again months later.) This first picture is three-dimensional. Its composition shows a tendency towards a simple geometry, with a play of diagonals which are intersected by horizontal lines. This elementary structure is contradicted or rather complicated by the fairly thick relief of the texture, which plays an important role. Lastly, the work is entirely monochromatic, although more cream than white. The principal difference between it and more recent works is the thickness and the informal character of the relief.

The following work is also from 1959 and related to the first, as it is based on a system of vertical strips and has recourse to a clear relief. But it plays more obviously on the shape of its frame, a square placed on its tip, and on color — thick layers of cream color on a gray and black background. The painting reminds one of Bissière. What is interesting is that the density of the cream...
color increases noticeably towards the center of the lozenge. This concept of a center is capital and we shall speak of it later. It should be noted here that it is a white center rather than colored, an absent center.

The two following pictures are dated 1961 and belong, in our opinion, to one of Bloore's motifs which he has described as the motif as representing two spoked wheels. Bloore himself jokes about this and states that they are breasts. (Similarly, at the Jerrold Morris Gallery, two triangular paintings with the sun motif are placed with the tip pointing upwards, which calls beroque 'glo­rific', as it does not represent the sea-urchin fossil, according to Bloore, and the tip of the triangles should be turned downwards.) To our mind, the image which the motif immediately evokes is not that of a wheel — although the radiant element is undeniable — but two sea-urchin fossils. They stand out on the white background and thanks both to their cream color and to the slight relief. By implication the shape is spherical and brings into play centrally-projected rays and the concentric lines which contradict the direction of these rays. An additional dimension of the picture, if one looks at it from an angle, is provided by the white background which is slightly bathed in light, the other two halves being full of shadow. Naturally, the play of reflections will be inverted if one looks at the painting from the opposite angle. Thanks then to the succession of different views of the two 'sea-urchins', we have here a kinetic element which makes them spin. Seen from close up, these highly geometric sea-urchins have an organic quality which is heightened by the puffiness of the relief. In the fourth painting (Collection Mr. and Mrs. Percy Wexer), a single large 'sea-urchin' stands out against a dark emerald green background encircled by the cream frame. The composition is such that the sea-urchin is not exactly in the center, it is closer to the left margin. In the same way, its center, from which the straight lines radiate, is shifted towards the left; hence, an impression of movement which makes itself felt.

Our title of 'sea-urchins' for this series did not displease Bloore, who told us that in December 1971, while on a holiday in Barbados, he had been much intrigued by the sea-urchins he saw, white and not, as is usual, brown. In many cases, he drew drawings combining the sea-urchin motif with that, previously used, of the meshes of fishing nets. Some day these sketches may serve as a basis for full-sized pictures.

Less convincing in our opinion is the fifth picture, from 1960-61, a large rectangle. Bloore seems to have long turned his back on the white background, which is the dominant white of the white background, and gives the impression of a microscopic view or description of the structure of a composite rock such as granite. With No. 6 on the other hand, we have one of the other summits of Bloore's art: the famous painting formerly entitled Byzantium (1961, collection Mr. and Mrs. Michael Taylor). 'Formerly' since this is the title given it in, for example, Jerrold Morris's little book On the Enjoyment of Modern Art (1), but today Bloore has decided to suppress this title which was moreover not given by Bloore himself. Byzantium is the last work of Bloore's to be published; it is resolutely indeli­quent indeed. A cross, ochre (like the preceding paintings), stands out against an orange-tinted background which is subtly dotted with green. In a sense, this cross is composed of elements comparable to those of the sea-urchin: the rectangular bars of the cross, the circle surrounding the cross. We have here then a formal leit-motif. It is in fact a celtic cross fragment, certainly also a solar wheel, whilst the term spoked wheel seems appropriate too. This wheel bursts because it is subject to opposite tensions, it is most manifestly in its own way, corresponds to a burning bush than a wheel turning in a definite direction.

We enter another world with the next two paintings (1965-72), which constitute a most remarkable whole. Two triangles face each other like two wedges. It is the first work which is most manifestly in its own way, it feels after a little while. It is a relief which is very slightly brought out, it is a relief which is very slightly brought out, and the white relief on white has become very full of shadow. Naturally, the play of reflections and the concentric lines which emerges as well as the phenomenon of the frame within the painting, the convergence of comets, all these 'thistles' outline an absent center, for the sea-urchin: the rectangular bars of the sea-urchin, the rectangular bars of the cross, the circle surrounding the cross. We have here then a formal leit-motif. It is in fact a celtic cross fragment, certainly also a solar wheel, whilst the term spoked wheel seems appropriate too. This wheel bursts because it is subject to opposite tensions, it is most manifestly in its own way, corresponds to a burning bush than a wheel turning in a definite direction. The two following pictures, from 1971, mark both a climax of the preceding researches and a new point of departure. The first combines the horizontal lines and the 'thistle' or star motif. Its composition (in the lower part of the work the horizontal lines break off and are organized in two columns, representing a human figure. The second picture is a field of thistles and once again, these 'thistles' outline an absent center, for the sea-urchin. In descriptions of Bloore's work the words 'hieroglyphics', 'Chinese ideograms' have often been used. Oriental mysticism has been mentioned, in particular Zen meditation. (3) All this is true, up to a point, and is backed up by indisputable facts, especially Bloore's mural friezes in relief (white on white). His interest in Eskimo art is well-known. 'The artists whom I like are mainly anonymous', he says. Moreover, it is clear that Bloore's decorative schemes, as a whole, give a sense of the neo-classic movement at the end of the 18th century. Mackintosh, the representative architect of the Art Nouveau period, systematically set out to use white in his decorative schemes, as a formalistic reaction to the darkness and stuffiness of both Mannerism and its successor, and his wife Margaret Macdonald executed mural friezes in relief (white on white) which hauntingly resemble those by Bloore. Certain motifs used by Mackintosh may also come to mind, motifs which have generally mystified the historians: for example, the geometric decorations under the ionic capitals of the Board Room in the Glasgow School of Art. Thomas Howarth emphasizes the fact that it is difficult to determine their origin, and he compares them to musical notation. (4) To our mind, we have here more than a formalistic reaction to the darkness of our contemporary life. In the terminology of such an encounter, we shall use the concept of 'neo-classicism' in one revolutionary sense, that which Robert Rosenblum in particular has brought to light. (5) This is a reaction to the involved rococo style, it is...
the return to geometry, to monochromatism, to the line, even to the temptation of the 'tabula rasa', to the a-historical look; a reaction which seems to characterize Bloore's paintings as it characterizes Boullée's and Ledoux's architecture, Flaxman's drawings, etc.

Seem in this way, the relationship of the organic and the mechanical is of great significance in Bloore's work. Paradoxically, his geometric tendency, his abstraction evoke images of growth: crystals, sea-urchins, bacteria... One drawing in particular, composed of indented triangles, also constitutes an element of thorns. Certainly, they are elementary shapes, but they are vital ones and they correspond very well to the concept of a tabula rasa. It is in no way 'pure' geometric abstraction or Mondrian's Calvinism, but an intimation of growth, of a germination and efflorescence. The balance here is of course a delicate one, because for Bloor, Art Nouveau, for example, is, with the exception of Mackintosh, far too organic, not sufficiently abstract. Flowers of hoar-frost: the way in which Bloore slowly paints his pictures layer after layer, giving them the final subtle enameled glass, is a crystallization. The motif of congelations can be taken very literally (Ledoux, the Royal Salt-mines of Arc-et-Senans), which points forward to Bloore's 'icicles' (1970-71). Or again, if one examines the technique of Bloore's drawings (going across the page from one side to the other, the technique of Bloore's drawings (going across the page from one side to the other, the faculty had already left, including Gropius, two of the pioneer members of Walter Gropius' superb milieu that produced such early experiments in kineticism as the Light-Space Modulator, although his fundamental approach could not be more different than Moholy's. Kranz, now a professor at the Hochschule für bildende Künste, Hamburg, enrolled at the Bauhaus Dessau in 1930; No. 20. A number of the original members of Walter Gropius' superb faculty had already left, including Gropius himself, but Kranz's teachers included Paul Klee, Wassily Kandinsky, Josef Albers, Walter Peterhans and Joost Schmidt—needless to say, an impressive roster of tutors. It is possible to discern in his art suggestions of what he might have learned from each— including, as hinted at in the first paragraph above, a strong sense of Bauhaus craftsmanship but it is noteworthy that the direction his art was to take throughout his career can be seen in a work of 1927.

This work, Weiss wird Schwarz (White Becomes Black), is the design for an abstract animated film, similar in style perhaps to the work of Hans Richter and Oskar Fischinger, two of the pioneers of this medium. In this sense, the 40 panels are somewhat derivative in style and vocabulary, utilizing the familiar streamlined forms of the 1920's, although this is clearly a work by a precocious young man. As the title suggests, the positive forms shift from black to white and back several times, just as the forms themselves are first at one time circular and then

(Translation by Eithne Bourget)

NOTES

angular. There is considerable spatial illusion or implied space (are the forms increasing in size, for instance, or moving forward in space?) — familiar but clever devices, and yet it is a pleasure to study these panels at some length. Sometimes it seems, for instance, that a radiator or a Fischinger animation there are times when one yearns for the chance to select one’s viewpoint or meditate a moment on an image.

Weiss wird Schwarz was never made into a film, although we are told Kandinsky liked the idea of a series of windows. The play of illusion in a series of windows. The play of illusion in serial form runs like a Leitmotiv through much of Kranz’s art for the next 45 years. While Kranz’s art is complex and impossible to characterize in one statement, it is one of his achievements to have translated the values of movement and serialism into a form which can be mentally held and explored at the viewer’s tempo.

Needless to say, this development was not a straight line from A to B, and some of the side excursions are extremely interesting in themselves. At the Bauhaus, which had formed a photography workshop only in 1929 under Peter Behrens, Kranz experimented in the medium. The Bauhaus was many things to many people, and even at this late date in its relatively brief existence there was room for more than technological studies and industrial design. There are some very interesting Herbert Bayer photographs from this time, for instance, with its focus on square, circular and rectangular forms, in sharp contrast to his version of “the new typography” — all sans serif, with rules and bullets organizing the design like a De Stijl painting. Kranz’s photomontage Marionette is no more surreal than some of Moholy’s from this period, and the latter is rarely called a surrealist.

Einigkeit (Agreement) is a photo-collage from the same time and suggests the dark side of the Bauhaus sensibility, an often caustic wit which surfaces in the work of a number of artists active at this institution although rarely in their best known works. Kranz also continued to experiment with animated film, as in his 1931 production of The Heroic Arrow, to which he attests the comment: “An heroic, persevering arrow to overcome all obstacles and opponents. Although space prevents further expansion of the idea, the Heroic Arrow will enter the sphere of timelessness.”

More provocative for the development of his later works, perhaps, is a witty photomontage entitled Gekrümmte Wand (Curved Wall) depicting battleships as seen through a series of windows. The play of illusion clearly works on more than one level here, and a sequential format has been de-emphasized in favor of a more random pattern of variable form. In this work, as in later works, various options of direction are left to the viewer rather than pre-selected by the artists. Uncertain, perhaps, is the role of subject in this evolution. Does the play of the pairing of social overtones implicit in the subject matter of some of the early works, is little sense of polemic — rather, the somewhat ironic detachment of Dada-Surrealism. Certainly, the vocabulary of form in such works as Einigkeit and Marionette indicates a stylistic origin from this direction.

Following the dissolution of the Bauhaus in 1933, Kranz became the head of Bayer’s studio in Berlin. Much of his work from this period is commercial: covers for the magazine Neue Linie, advertising art and exhibition design. There is humor in the works coming from Bayer’s shop in those days, and undoubtedly much of it can be attributed to Kranz. Following the war, most of which Kranz spent in Norway and Finland, he began the slow and probably painful process of reestablishing himself in Germany. He has been in Hamburg since 1950, and a series of stays in Paris, where Kranz spent a large part of his life, have given a new vision to the work of German public, now somewhat more tolerant of abstraction and surrealism.

His development since the war represents a reaffirmation of his Bauhaus training, particularly in the theoretical and thoughtful response to the environment, the problem of Purism, the rediscovery of the individual in the evolution of the work. Moreover, these recent works it is primarily the underlying sense of Klee’s visual perception and methodology that is present. Kranz’s debt to Surrealism is obvious, although neither Kranz’s nor Klee’s work is obviously organic and abstract forms. Other works in this series are even more straightforwardly marked by the title suggests, read from the exterior square into the center one. Stern-totem (Star Totem) is eccentrically composed and by far the most complex of this group of works, since it does not move in a regular sequence. The center form, from which all the arms progress, is a linear construction made up of a group of rectangular forms — the idea of a form which derives ultimately from Italian Renaissance humanism. Here, however, the shapes do not organize a figural composition but progress wildly into a number of variations, for the most part increasingly organic toward the end of each sequence.

A further innovation of Kranz within this conceptual framework has been to involve the viewer as a participant through his folding the works and paintings. Even a small number of folding panels allows an enormous number of combinations and permits the viewer to control the pace of the experience of the work of art — although it should be noted that, unlike much contemporary participatory art, the artist is in full command of the range of choices at all times. In Nocturne the character of the work can change from almost geometric to abstract to representational forms, and in any case, only just two panels, yet there is never the chance of accidental Images. The same is true of Steingarten (Rock Garden) with its amusing plays on the ambiguity between vegetable and rock forms. Sequential images are presented one at a time at the discretion of the viewer, instead of being laid down by the artist — who has, after all, been exploiting this idea for at least 45 years.