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The Canada Council and the Quebec Ministry of Cultural Affairs have granted subsidies which assured its existence for several years. Other revenues result from subscriptions, the sale of copies and advertising. Unfortunately, the deficit accumulated during eighteen years of publication has not yet been completely erased. Recently, the rise in costs has jeopardized the fragile financial balance that the magazine, with great difficulty, had established. We are seeking new sources of financing and we appeal to all those interested in its survival. Help, even modest help, from the business world, especially, is needed to build peace and allow man to live in dignity. The specialized magazine, the art magazine, are only means of conveying these elements of culture. Help us to preserve this means for you.

The magazine is authorized to issue receipts for income tax purposes.

(Translation by Mildred Grand)

### LOUIS JOBIN'S HOLY FAMILY

By Jean TRUDEAU

The name of sculptor Louis Jobin (Saint-Raymond, October 26, 1845 - Sainte-Anne-de-Beaupré, March 11, 1928) is familiar to all who are more or less acquainted with the art of Quebec. However, in spite of the works of Marius Barbeau, who met this sculptor in his day, and of the Virgin of the Ursulines of Quebec, there is no reference to the Virgin of the Holy Ghost. To better illustrate this concept, they sometimes go so far as to add God the Father and the dove of the Holy Ghost to the same representation.

In New France, where they understood the importance of the family, devotion to the Holy Family was widespread. The Ursulines of Quebec, under the stimulus of Marie de l'Incarnation (1599-1672), a religious confraternity was founded in 1663. The history of the Ursulines records that in 1690, at the time of Admiral Phillips, they were to hang a picture of the Holy Family from the ceiling of the cathedral, in order to protect it against cannon-balls. In 1677, Msgr. François de Montmorency-Laval (1623-1706) dedicated the Seminary of Quebec to the Holy Family, and on
this occasion, the "image" of the Holy Family was carried in solemn procession". This image was closely tied to the religious concept of the ideal family in which the father models himself on Saint Joseph and the mother on the Holy Virgin, to bring up the children like the Infant Jesus. The spreading of this concept by the clergy was linked to the dissemination in homes of images of the Holy Family, with white faces and conventionalized costumes, to recall the spectacle of a forest gain a radiance out of proportion to the point of avoiding the details that have made the popularity of a Clarence Gagnon or a Jean-Paul Lemieux Fuente. The second point of comparison is a small polychromy of the Holy Family very probably had the same model as Jobin's: the clothing, the gestures and the positions of the figures are practically the same. The greatest difference arises from the fact that it is the Infant Jesus who is holding Saint Joseph's hand. Here again we perceive Jobin's realism, because the draping of the garments sculpted by Côté is conventionalized, Jobin used to say of Côté that he was "a bit of a poet", and this is what emerges from the treatment given by Côté to the landscape surrounding the three figures. We still see the palm tree on the right, but no further trace of the city. A tree rises in the centre of the picture and fills the whole upper part of the composition with its boughs and leaves. A local touch even appears on the left in the form of a fir. A lily is placed on the left of the Virgin, symbolizing her virginity, while a plant balances it on the right of Saint Joseph. From the same model, the two sculptors produced very different results, which well express the personality and the craft of each without the need for comparisons. The polychromy of Jobin's and Côté's reliefs has been preserved and plays in each case a role as important as the sculpture itself. It heightens the exuberance of Côté's relief and the austerity of Jobin's.

Louis Jobin, like Jean-Baptiste Côté, was a prophet of simplicity in sculpture by which he earned his living. Whatever may be our emotional reaction in the face of the religious works he created, the fact remains that they form an important part of our heritage and that they are the reflection of our cultural milieu in certain aspects. The late Medecin reveals to us not only the scope and the limits of the skillful art of Jobin: the interpretation of his iconography and its use help us to better define the civilization that produced Louis Jobin the sculptor, and which allowed him to live from his art.

For footnotes see French text.

(Translation by Mildred Grand)

JEAN-PAUL LEMIEUX

The CYCLE OF LIFE

By Raymond VEZINA

Jean-Paul Lemieux has remained a figurative painter — not conventional — apart from the controversies that upset the artistic world and create celebrities. Thanks to successive revelations, since 1956 he has produced works saturated with tender emotions, solitude or agonies. From the beginning, Lemieux has painted the same elements: landscapes, cities, persons, faces. The final style of Jean-Paul Lemieux has, however, nothing more in common with that of the first twenty years of his career. The comparison of certain works dear to the artist will show the process of interiorization which led Jean-Paul Lemieux from the traditional figurative to an original formula that allows him to express the emotions of his whole life and those that make the hearts of men and women throb. This new pictorial language has had, for a few years already, an international audience to which the great exhibition held at Moscow, Leningrad, Prague and Paris has just given a dazzling confirmation.

Landslides

For a long time Jean-Paul Lemieux's landscapes were marked by a heavy heredity. Seduced by the richness of nature, the artist wished to picture everything: the least detail of hills, the trees, the fields and even the stones of the fields. These are pleasant works of detailed realism, such as the Paysage des Cantons de l'Est (1936). During the thirties Lemieux also drew inspiration from Cézanne for the shape of houses and the clear distinction among geographical accidents. Some canvases resemble those of the Group of Seven. La Baie des rochers (about 1940), a little sketch produced upon his return from a trip with Mssr. Félix-Antoine Savard, makes nature poetic without forgetting the strength of present productions. Finally, the naive canvases show an extraordinary wealth of detail.

Then, at once, all the trees disappear, the rocks lose their crags, mountains and valleys dim. Windowless cities arise from underground spaces. From this time solitude inhabits the spectacle offered by abundant snow. In the frame and that horizontal line that delimits two rectangles. The artist creates strong contrasts by placing tiny motifs in the lower rectangle. In this way a train or the evocation of a forest gain a radiance out of proportion with their geometric dimensions.

Winter invades all of the recent production of Jean-Paul Lemieux. He says he is fascinated by the spectacle of the snow, under which picturesque details, visible in other seasons, disappear. The very special white liberally spread on his canvases amuses the accidental. Jean-Paul Lemieux hates the pictures
he prefers to use shock-formulas like the close-up, contrast of proportions, as well as the face in profile or full-face. Nevertheless, the Russian critic A. B. Bilov reserved the honour of representing Canada. The children, men and women of the USSR loved Jean-Paul Lemieux's canvases. V. Iakovlev, soloist of the Moscow Philharmonic and writer B.A. Bilov commented on this exhibition as if it was a discovery beneficial to humanity. We would be wrong to believe that each of Lemieux's figures lives in solitude, as an island without neighbours. Their isolation is an illusion, which is why Lemieux establishes complex links with the viewer. And the strength of Jean-Paul Lemieux comes from the fact that his figures vibrate with the profound emotions that are the foundation of our everyday behaviour.

(Translation by Mildred Grand)

HUMAN FIGURATION AND IDEOLOGY IN IMPRESSIONISM

By Monique BRUNET-WEINMANN

"The public", says Proudhon, "want us to make them beautiful and to believe that they are". The public, that is, for a painter, this restricted part of society that has interest for — or interest in — painting and the financial means to buy canvases. Under the Second Empire, this was a certain middle class, established in power since 1848, an industrial middle class, very confident in the positive and concrete values of applied science and money and which, beholding the ostentatious incarnations of wealth and taste on the royal throne, felt its confidence in man all the more strengthened — and therefore in itself. For the classical education of the old upper class the new wealthy class could not yet substitute a modern education; so Monsieur Proudhonne was the new patron of the arts whose culture found its limits on the Longchamp race-course or in the wings of the Opera, as testified by Degas' top-hatted gentlemen. Spiritually, in its tastes and life style, this society was alienated by the aristocracy that it had replaced politically. This society, this French aristocracy that became in the 19th century the bourgeoisie, lived and exhibited a wealth never before seen in France, and its artistic expression in the visual arts was now the glorification of this wealth.

The Cycle of Life

For more than twenty years Jean-Paul Lemieux has been building an immense cycle of human life. Death is often shown, although the artist does not always see it. The whole process of life is described by the Brouillettes, and then retouched, this picture has become one of the finest portraits of our twentieth century.

Contrary, it happens that Jean-Paul Lemieux suppresses every individual characteristic, as in his famous Vielle femme du soir. This face is an abstraction of faces. Usually, the painter of faces who is not a portraitist creates types who represent a social class or a nation. This is the painting of manners, as practised by Cornelius Krieghoff. But with Lemieux, faces are the evocation of an age of life, with its own feelings. Now we have arrived at the fundamental theme of his art.

Although figurative, Jean-Paul Lemieux's work does not owe its charm to the iconographic complexities belonging to learned western tradition. Nor does his work claim technical prowess. In fact, Jean-Paul Lemieux never aimed at any illusion of nature. He died at the height of his success. The reproduction of Jean-Paul Lemieux's pictures will soon make the thorough study of his work extremely difficult. It is useless to seek a logical development in this vast work. At the will of memories, experiences and encounters, the artist adds a new subject every day, and it is not infrequent that he treated several times. At present, Jean-Paul Lemieux is working on his first real self-portrait, another voyage to the end of time. Three faces of himself and two of his best-loved works determine successive areas, spaced out in the height as in the Kakemono of which he is an ardent admirer.

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It is logical that it should be he, the son of a poor tailor of Limoges, and not his friends, all born into the middle class, who became the poet of very limited luxury and of girls of good family playing their scales on the piano. Till this day Renoir is still the most popular of the impressionists... 

(Translation by Mildred Grand)

Montique Brunet-Weinmann is presently completing her doctorate on Impressionism at the University of British Columbia. She received a B.A. in Comparative Art at the University of Quebec in Montreal.

TONI ONLEY

By Alma de CHANTAL

Toni Onley, the painter-engraver of the Pacific coast, was born on the Isle of Man off the coast of Ireland, where he spent his youth. Brought up in a family of artists, his early taste for drawing was encouraged from the beginning by his parents, particularly by his grandmother, herself a designer and creator of patterns for the famous Irish weaving. As long as he remembers, he was convinced, he says, that he would be a painter, and that art would be the major preoccupation of his life. His early training in art had been thorough and firm, and during the war, he was able to complete his studies at the excellent art school on the Isle of Man.

This existence turned inward upon itself, entire from the beginning, and the war, he was able to complete his studies at the excellent art school on the Isle of Man. 

Having immigrated to Canada in 1948 at the age of twenty, Toni Onley would spend the first years on a farm at Brandon, Ontario, where his father, a farmer, had bought a farm, and far from modern machinery, without, however, abandoning his persistent nostalgia for marine spaces. Later he decided to settle, like a true islander, near the sea, on the Pacific coast. He resided for a year in Victoria, and then followed his permanent installation in Vancouver, his home port and his preferred haven on returning from long wanderings around the world; a mirage city, a city of itself, where all the beloved places of life for the artist, his true life and the no less real one of his imaginary world, were combined.

And the frantic tempo of modern life, to evolution and the sometimes savage changes that the consumer society unceasingly undergoes, Toni Onley opposes a strange, personal world, a solitary universe where the unchanging, silence, absolute calm and peace prevail. At the centre of this universe is nature, source of major inspiration. The artist would constantly use nature as a source, and this has for almost thirty years supplied the essential material of his pictorial evolution. This theme indeed subordinates the whole of his production — painting, drawing or engraving. There he recaptures the subjects that exert a profound fascination on him because they are lastingly and infinitely varied: sea, sky, and clouds, mountains and valleys, sometimes trees, and a frequent motif, sandy shores strewn with stones and rocks.

Among these elements, water predominates, and remains one of the chosen signs of the work. To seascapes inspired by the west coast of the country there would be added through the years those of Mexico, where Onley lived from 1957 to 1961, devoting all his time to painting. 

In his first important solo exhibition, in 1959, at the Vancouver Art Gallery, he presented large collages of engraving and a Swedish teacher. With a first exhibition, the Tate Gallery became one of the purchasers; his silk-screens also appear in the collections of the Victoria and Albert Museum in London. Upon his return to Vancouver, Onley devoted himself chiefly to engraving. His graphic work has continued since then to increase in importance and quality, and it is this aspect of his art that we shall examine.

At first sight, his silk-screens astonish, fascinate, and disturb at the same time. Is this due to the cosmic perception he has of the universe, or to the observer's view that characterizes his work: aerial views of landscapes that rest, serene and unchanged, in the infinity of the sky and the sea? These landscapes are first, literally, captured on the wing: indeed, the artist, owner of a small biplane, flies whole days over the coasts of British Columbia, the Gulf of Alaska, the Barrier Islands. Here space is sovereign. He makes it his own, inhabits it completely. A close communion with nature is essential to him, the artist's states. In daily life as in work, it remains a prime necessity.

Thus, whether it is from the Pacific or from the Mediterranean — Toni Onley spent the autumn of 1973 in Greece — or else from the Arctic regions he explored during the summer of 1974, we see arise, by what magic spell unceasingly renewed, these enormous, mysterious masses with indefinite outlines, the colossal cliffs that are the characteristic points of the Pacific coast, the mountains sprung from the depths of the ages, landscapes between the real and the imaginary, whose shifting borders move at the will of the painter-magician. By chance shores, sections of rocks or stones capture the glance, memhirs of elliptic language, erected along a secret and unusual course. Toni Onley's strength of will, and his prodigious length of stones: "One can never tire of gazing at the plays of light and shadow on their surface, which constantly transform them. The stones have a life of their own; my whole life will not be enough time to look at them; the circles of light and dark on their surface, the play of the sky and the sea, always moving, in perpetual change. Now the eye, now the memory, recreates these landscapes which seem to have emerged from time immemorial."

Variety of structures and plans, mastery in the arrangement of forms and colours, all combine to create images of a singular plastic beauty. It is a strange impression to see for the first time these scenes which are, however, familiar to us. Beyond mirages, under the appearances, lives another world, an unknown, magic and spellbound world. This artist's reality is of a soothing simplicity. His art, of a profound inspiration, a world of sensations otherwise neglected. A timeless universe, freed from the everyday, closed upon itself. Here there is no outside interference. No shock, no violence shatters
the balance of this world of pure contemplation and absolute simplicity. It is hardly surprising, as Onley willingly mentions, that the ensemble of his work remains on the margin of present artistic trends. It is diametrically opposed to conceptual, cybernetic art, or to art for the moment.

The engraver admits his lack of interest in reproducing buildings, streets or areas of the city, or again the many facets of everyday life — will the least vestige of this exist some day? And he adds: "If in a far-off future people were to discover my paintings or my engravings, they would still recognize the sky and the sea; these elements are lasting and eternal."

Let us emphasize that the human being is totally absent from the desert scenes shown in the silk-screens of Toni Onley, whose work is represented with a purposely restrained palette. With this engraver, no incandescent feasts of light and colour, but muted, subdued tones, impregnated, one might say, with the rains and fogs of the Pacific. Out in peaceful, open, too calm seas, phantom isles arise, clouds of moving white, subdued whites, whites of absence and refined mellowness of greys and monochromes. Here and there, blocks, rocks, pebbles threaded through the clouds, these landscapes fixed under slate-blue skies, calling to mind the firmaments peculiar to Vancouver's climate. In contrast, other silk-screens borrow the shades of water-colour. The colour then becomes light, airy; a world of original freshness is restored to us. A poetic universe of a discreet lyricism, where lie, deep-seated, mystery, melancholy, calm and trance.

In this stage we perceive the influence of oriental art, but also that of contemporary artists, such as the Italian painter, Morandi, whose effects of shadow and light on the object are to be found in many engravings in Onley's work. In other respects, the premonitory way of using the different figurative methods, the emotional strength, the restful quality of his compositions, as well as the evident simplicity of this universe that does not escape the power of the tragic, reveal a certain relationship with the work of surrealist artists.

In the fall of 1974, at the end of a sabbatical year, Toni Onley returned to teaching. In April 1974, the Victoria Art Gallery presented a solo exhibition of his paintings and water-colours. In Toronto, Erindale College exhibited engravings and paintings, and in Montreal at the end of autumn we were able to view an important exhibition of the recent works of this artist at Galerie 1640.

An untriring worker, Toni Onley pursues in solitude the work he undertakes. Of the tragedies that twice disturbed his life, no trace is visible in his work, unless that beyond appear­

Tony Tascona is an artist who defies easy description. First, he makes his living as an artist in a city like Winnipeg, not that Winnipeg

Tascona has not been kind to Tony. It has. Nor is it that easy to make your living as a painter in Montreal, where competition is fierce. You have to keep your living from art anywhere in this country. Facts are facts, however, and the art market is not here in Winnipeg, but in the East and if you are not attached to an established Eastern des­


(Translation by Mildred Grand)
mends that the young artist go to a conventional art school to learn, if nothing else, a vocabulary of techniques and technical training. He would agree, I think, with Santayana's oft-quoted dictum that those who aren't aware of the past are doomed to repeat it. Tony was one of the local artists picked to be honored with a one-man exhibition at the Winnipeg Art Gallery during this city's centennial celebrations. Tony is not unbridled enthusiasm by the sophisticated art gallery group and, more surprisingly, by the general public. Tony sold a total of eleven works from the show, the largest number that he has ever sold in a single exhibition. The walls of the Winnipeg Art Gallery's largest exhibition space were black to allow the whole focus from the show and the works were beautifully lit, illustrating what can be done when, as in this case, an artist and the stuff of a gallery work together to hang an exhibition. The paintings in the show seemed to be back-lit or possess some strange light source all their own.

In his three dimensional, be it murals or sculptures, Tascona seems more obvious in his use of industrial materials, although it could be that I am just more familiar with the language of painting. In either case he employs his materials well, using them to emphasize the character of the piece and the space in which they are placed. Take the case of two works at the University of Manitoba's Fort Garry Campus. One is an aluminum mural in the Fletcher-Argue Building housing the Faculty of Arts and the other a hanging plastic piece at the Freshwater Research Institute. The aluminum mural is essentially a relief that decorates the inner concrete wall of the building. It utilizes a long rectangular and a circular element against a brick wall. Polished and matted metal surfaces are played one against the other and a limited use of color — in this case red and orange. While I inferred that this piece is decorative, it is certainly more than that. It becomes a permanently mounted painting on the wall that allows an uninterrupted flow of pedestrian traffic in and out of the building, while calling attention to a foyer containing public elevators that are between the mural's two elements. At the same time it does not cause traffic jams of students or other passers-by stopping to look at the work of art. This would be the case if the mural was of a narrative rather than an abstract nature. Mind you, the job of the Stilins ceiling was to do just that — stop people in their tracks, make them look and understand a story, and, of course, it strengthened the power of the Church. But, as I have explained, the job of Tony's mural is to reinforce the function of the Fletcher-Argue Building which is essentially office and classroom space, not notice the work, but if it were not there you would miss it, and that is the beauty of the piece.

The work in the Freshwater Research Institute is in some ways more impressive than the mural, and it was meant to be. The space in the institute building allows for the hanging of the plastic resin discs in a high open area, the building's main staircase, that would otherwise be a void. The spheres, as Tony prefers to call them, shimmer in the light coming through the large windows of this hanging, almost like a brilliant burst of colour in its enclosure. All buildings, both public and private, can use the magic of an artist like Tony to make our environment a more livable place. Our environment should be a place where we feel comfortable; where we don't have to go to special places or areas, such as an art gallery or a park, to get away from the rigors of everyday life to have something that we might call an aesthetic experience. Public art, like the two pieces by Tascona I have just described, should be an integral part of today's artist's work, just as it was in the Renaissance and before. Not that all artists should spend their time decorating the walls of the museum. But there is a certain beauty to the idea of some of our artists coming in out of the cold where most of them have been since the middle of the nineteenth century.

Every morning Tony takes a long walk along the banks of the Red River which runs through St. Boniface and is quite near his home. This, he says, gives him time to think; then he returns to his studio, which is attached to his home, to work. He has an output of thirty to forty paintings a year plus some sculpture. Not all of his work is done at his home studio — some of the larger pieces are done at a downtown studio that he shares with long-time friend and fellow artist Bruce Head. Being a full-time artist, especially with the principles of Tascona, is not without its dangers, and, of course, its rewards. Tony tells me that he and his family live on about a four month financial margin, depending on sales to keep food on the table and materials in the studio. He and his family live a life of simple means that is not at all like the super elegance that his works suggest. It helps to have, as Tony does, an understanding family. What one feels most about Tony, however, is his peace with himself. This is a quality that few people have, artist or not, and this is where Tony is most successful. He proves that you can be an artist in the best sense of the word, no matter where you live. This success is within the mind of the artist and not on the pages of an art magazine or on the wall of an art gallery.

BILL LAING
By Bradford R. Collins

The facts in quick order: Bill Laing is a Scottish-born, Vancouver-raised, British-trained printmaker presently teaching at the Vancouver School of Art. Done. Now to more important matters. Laing plans to leave Vancouver soon and return to London. Two considerations motivate him: 1) His chances of recognition, of course, are infinitely greater there than here in Canada. Vancouver has a number of talented artists like Toni Onley, Jack Shadbolt and Gordon Smith, but they are appreciated by very few beyond our borders. International recognition and this is where Laing is most successful. He proves that you can be an artist in the best sense of the word, no matter where you live. This success is within the mind of the artist and not on the pages of an art magazine or on the wall of an art gallery.

One Sunday Afternoon where a young girl seems anguished at the departure of men like Bill Laing and Tony. Laing's work is in this vein. A passing stranger in Within the Landscape #2 is slowly twisted out of focus, leaving the spectator to wonder uneasily who he is and why he is there. Laing's alterations are generally not as dramatic as this. His work is characterized by nuance and a real economy of means. He gets a great deal from apparently little. In Waiting a young man rises from a chair seems anguished and pleading and birth of her expression than from the subtle but transparent movement of her hands and feet. The evocative source in Observation is even less easy to identify. The scene has all the subtle intrigue of a meeting of C.I.A. agents or a plot to assassinate the Queen, yet in every respect it is a fairly ordinary Brighton park scene. The raw grief of being a bystander to a murder sign plus the unusual placement of the two figures is effective far beyond the means. Equally impressive is Laing's range. Each work strikes a different chord. Unlike so many young artists today, he is not caught in a narrow rut. He has not "decided" on a given course of action. He is sensitive and open to the events around him and allows his mind free rein in dealing with them. From the gentle poetry of the cast shadow in Walkerton Series #3 we move abruptly to a scene of terror and compassion in One Sunday Afternoon where a young girl seems to plead for release into the room where we stand.

What surprises me with regard to Laing's work is that there are not more artists doing similar themes. Despite various predictions
about a return to romance, to an era of feeling. Laing is one of the few offering evidence of it. Given what I consider to be art's function, I would expect more. The implications of the nihilism of the dehumanized community were not unfilled, and the potential for humanism. As Duration and I have said, "Art's ability to exist will depend...on its not performing a service" seem to me, less valid than Mondrian's assertion that art has generally been concerned with providing man with a consolation for what life does not offer him, that the basic function of art is the servicing of the community. After all, Mondrian said, art should be able to "enlighten the mind," and that art should take on a single direction, and that the films did not allow changing (or so little) in the depth of those with whom they were concerned as film producers. The fact of being interested in social problems was no longer enough to give them an easy conscience; they felt a certain unease in exploring their living (and very well, in some cases) by exploiting the suffering of the exploited in some way. It was in this context that the Social Research Group of the NFB (1968-1969) put forth the idea of "giving a voice to those who have none", with a view to social change, by opening the film to participation and animation. The idea was to produce films no longer on people but with people, by supplying them with the means of becoming aware of their problems, and of finding suitable methods of solving them. It was a matter of acting in an immediately political way at the level where power did no longer remain in the hands of the class with the power to control and direct a dis­semination of one-way information, and even to eliminate the distorting prism of the vision of the film-makers themselves, the majority of whom are the closest representatives of the bourgeoisie average. But already the film medium seemed inadequate: Inaccessibility for the mass of workers on account of its astromical cost, technical operations still too complex for the non-initiated, slow process that cuts it off from immediate impact and, to some extent, from changeable reality. Inevitable elitism combined with the search for success at any price to survive cinematographically, even on the fringe of the system, etc.

It was then, in 1967, that producer Robert Forget introduced the very portable half-inch 8×b magnetoscope in Quebec, with the purpose of exploring the areas of collective unawareness. For Forget introduced the first portable half-inch 8×b Video camera in Canada, with the purpose of exploring the areas of collective unawareness. It its important here to state that what distinguishes local television from community television (CTV) is that the first broadcasts programmes produced by employees (with or without the participation of local individuals or groups) while community television broadcasts programmes produced precisely by local groups and private persons. Programmes produced precisely by local groups and private persons.

The coming out of portable video, of the half-inch kind, is to be found in the immediate prolongation of this direct cinema; it is even one of its constituents. The question then arises of knowing what particular role this new medium will play. For it is certain that, as the 4-television brings more than that super-light cinema of portable video, of the half-inch kind, to be found in the immediate prolongation of this direct cinema; it is even one of its constituents. The question then arises of knowing what particular role this new medium will play. For it is certain that, as the 4-television brings more than that super-light cinema of the use which will be made of this medium and what are the perspectives it opens.

Historically this has been the road taken: after mastering the techniques and the methods of direct cinema, certain film-makers agreed that using their cinematographic procedures, they were not succeeding in establishing true direct cinema, that they needed to undertake a single direction, and that their films did not allow changing (or so little) in the depth of those with whom they were concerned as film producers. The fact of being interested in social problems was no longer enough to give them an easy conscience; they felt a certain unease in exploring their living (and very well, in some cases) by exploiting the suffering of the exploited in some way. It was in this context that the Social Research Group of the NFB (1968-1969) put forth the idea of "giving a voice to those who have none", with a view to social change, by opening the film to participation and animation. The idea was to produce films no longer on people but with people, by supplying them with the means of becoming aware of their problems, and of finding suitable methods of solving them. It was a matter of acting in an immediately political way at the level where power did no longer remain in the hands of the class with the power to control and direct a dis­semination of one-way information, and even to eliminate the distorting prism of the vision of the film-makers themselves, the majority of whom are the closest representatives of the bourgeoisie average. But already the film medium seemed inadequate: Inaccessibility for the mass of workers on account of its astromical cost, technical operations still too complex for the non-initiated, slow process that cuts it off from immediate impact and, to some extent, from changeable reality. Inevitable elitism combined with the search for success at any price to survive cinematographically, even on the fringe of the system, etc.

It was then, in 1967, that producer Robert Forget introduced the first portable half-inch 8×b Video camera in Canada, with the purpose of exploring the areas of collective unawareness. For Forget introduced the first portable half-inch 8×b Video camera in Canada, with the purpose of exploring the areas of collective unawareness. It its important here to state that what distinguishes local television from community television (CTV) is that the first broadcasts programmes produced by employees (with or without the participation of local individuals or groups) while community television broadcasts programmes produced precisely by local groups and private persons. Programmes produced precisely by local groups and private persons.

The coming out of portable video, of the half-inch kind, is to be found in the immediate prolongation of this direct cinema; it is even one of its constituents. The question then arises of knowing what particular role this new medium will play. For it is certain that, as the 4-television brings more than that super-light cinema of the use which will be made of this medium and what are the perspectives it opens.
tional user, for about a hundred dollars. The picture-transmitter 

volved: distant populations of crowded centres where the restricted market does not justify the investment required by cable as well as the underprivileged who are the true customers for the installation and subscription to cablediffusion services. Further, subscription to cable opens the way for American channels, with all that this possibility includes in the line of ideological pollution. There is great risk of programmes of communal interest to allow themselves to be seized by the mirage of American productions and fall back into the anonymity of the traditional, passive television viewer. In short, these experiments therefore risk finding themselves in a position of unacceptable majorities, and do not result in the deepness of the implied system and contributing directly to perpetuating already existing models of local television.

With the goal of enlisting the rejected, of avoiding this contamination, and sketching troublesome situations that arise between the owners of cables (sometimes forced to invest against their will in a communal channel project) and the executives of CTV (who do not have the same aims), Videograph has decided to focus on creating a CTV system that would broadcast on Hertzian waves (normal waves, not requiring material support) by means of a free circulation of ideas, without these presentations being distorted by the middlemen of all kinds. It certainly seems that we are dealing here with an example of an experiment worthy of being closely followed. Quebec government agencies recognize that CTV, in its role as a «modern, people's cultural centre, a place of creativity that acts in the milieu as a revealer of resources, an educational environment and a new public place where the interests of the community are discussed and, finally, a pole of reference and identification in the life of a community».

The present state of the project (August 1974)

Devoting themselves to an Ubuesque ping-pong game with responsibilities, governmental authorities send the ball back and forth, from Federal to Provincial, and from Ministry of Education to Ministry of Communications. The fact that this CTV is communal and educational, as well as the use of Hertzian waves thanks to a weak-powered transmitter, cause painful headaches for the executives of CRTC who no longer find themselves in their classification! Now, in many cases, the stations have been forced to an unfortunate precedent for the other provinces... In August 1974 they were still in the production phase of the project, and those in authority were waiting to be heard in public hearing by the CRTC. When this article appears, the launching of this CTV should finally be an accomplished fact. Logically, it should even be fully operational. Our governmental ping-pong players would do well to speed up the rhythm of their game in order not to be caught unaware!

Let us recall, however, that since September 1973, the interest inspired in the population assembled in a general meeting, they went ahead with the formation of production groups and work cells and they made sure of the support of different intermediary bodies that will encourage the total autonomy of this CTV, incorporated as a non-profit company. Even if, due to the accumulated delays, the animation-demonstration phase is found modified in relationship to the project as it was initially foreseen, it is felt that in January 1975 CTV-4 will have attained a maturity sufficient to allow it to fly under its own power.

For footnotes see French text.

(Translation by Mildred Grand)
At Saint-Joachim, where they have a fertile imagination and a taste for the picturesque word, they have given the Centre the name of The Cathedral of the Great White Goose. For fun. Very happy, at heart, that finally the Great Goose should have their poem. For what a long time they have been filling the whole region with wonder! There, at Tournante Cape, it is not the swallows that herald the spring and embellish the autumn, it is the beautiful white birds with black wing tips...

According to the point of view, this Centre is a bridge leading to a rocky, carved cavern. It can also be a sail-boat with outriggers and several hulls. Or a house of cards with fragile arches. Or again, a play of shifting of volumes against gaps carved in space. According to the point of view...

At Percé

Conceived by architects Rodrigue Guité, Denis Lamarre and Jacques Marchand of the Montreal firm of Jodoin, Lamarre, Pratte and Associates, the Percé Natural History Centre, situated on the hillside at the west of the village, near Ireland Road, is formed by four pavilions of almost identical structure, all of natural cedar.

"We insisted above all on a vernacular construction", explains architect Denis Lamarre. "On resemblance to the houses on the edge of the sea. Look at the little villages of the Gaspé Peninsula, look at the houses on Bonaventure Island. They are small rather than large, often modest but, most of the time, with fine lines. It was while we were photographing them that the idea of pavilions occurred to us. We did not want to compete with Percé Rock. We wished to be a part of the décor, like the fauna. To animate it, in short...

The four pavilions of cedar planks, undressed timber not planed, with roofs of the same wood, rise like a rare four-leaf clover at different levels. Linked together by tiers and ramps, each was placed to show the landscape to the visitor, so that he might discover it gradually and in all its fullness, because from the Centre there is a view, all around, on Mont Sainte-Anne, the famous rock, Bonaventure Island and the splendid but not weeping bay of Percé. If Percé were a Greek amphitheatre looking over Bassan Goose Island, the Centre would be set on the upper tiers, right on the axis of view.

The forms are whimsical. If the volume is in proportion to the houses of the fishermen of that area, the forms are in no way conventional. They play with space, cutting the sky, capering on the mountain, paying no great attention to symmetry, pirouetting for fun, loving the dizzy departure of the unexpected.

This is integrated contemporary architecture. And sophisticated in its creativity, its research into the authentic, in its natural finish which, as the years pass, will take on this whitened and so-soft gray of the log fences in the fields and near the sea, because they have been salted and freed of salt.

Three pavilions will be open to visitors, while the fourth will be reserved for the laboratory of biologists and students who will carry out research there. Approaching along Ireland Road, the visitors will find a route that will delight them but which, at the beginning, was considered, calculated. From the parking lot they will be able to go only to the first pavilion, the one for information and exhibitions. The first surprise on going out: the rock which appears as in a frame, a frame formed by the second and third pavilions. The view is breathtaking. Upon then entering the second pavilion, the Salon, one has all Percé before one's eyes.

The third pavilion will be used as a cinema or a lecture hall.

"However, since the aim of these Natural History Centres is not to keep visitors inside," continues M. Lamarre, "but rather to have them take advantage of nature, a landscape architect, M. Georges Daudelin, has planned the surrounding landscape, made up of trees and indigenous plants, lawns (very few) and pebbles of the shores. The trees serve to separate the volumes, to mask the extraordinary panorama at first, in order to put all the emphasis on the pavilions, to lead the people toward them and make them discover there the beauty of the environment."

As at Tournante Cape, the visit does not end with the centre; if one wishes, it can be continued in the company of naturalists on the nearby paths, on the Percé shore and on Bonaventure Island, as far as the colonies of gannets. Every day of the summer the naturalists in the employ of the Canadian Wild Life Service guide groups in this way up hill and down dale. Each different from the other but nevertheless very well fitted to their respective décors, the two new natural history centres of Cape Tourmente and Percé open the door to the return to nature, with the invitation to come and see them take off and spread their wings, those big birds that bear the names Great White Goose, Cormorant, Northern Gannet, Button-quail, Sea Gull with the black coat...

(Translation by Mildred Grand)