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THE NEW MUSEUM OF MODERN ART OF NEW YORK

by Myra Nan ROSENFIELD

On May 7, 1984, the Museum of Modern Art in New York, which possesses the greatest collection of twentieth century art in the world, dedicated a new wing, as well as the complete renovation of its original building. The new west wing is surmounted by an apartment tower, while the Garden Hall, overlooking the sculpture garden, contains escalators and entry vestibules to the galleries. Thus, one hundred and seventy thousand square feet of floor space was added to the total floor surface of the museum, creating twice as much space as before for the permanent collection and temporary exhibitions. The new west wing and renovation of the original building are the work of the American architect Cesar Pelli, the dean of the Yale School of Architecture. Pelli has succeeded in a major applauding for the success of their efforts.

KENNETH LOCHHEAD:
"BELLA FIGURA" IN OTTAWA

By Anne McDougall

Kenneth Lochhead is a Matisse man, a De Chirico man, a "bella figura" man. It doesn't sound much like Ottawa! Yet this interesting productive artist lives and paints and lectures in the capital, in a quiet family life of great tranquility and happiness, without much publicity, in spite of a career that includes major innovative work of his own (still underway), and a lasting career combined with a public-spirited interest in community art needs.

Lochhead became obsessed by the Prairie flatness, saying he turned into a "Western Romantic", in love with the huge sky, the empty spaces, the floating or invisible horizon. He did a series of surreal paintings with puppet-like figures that completely filled the space of his canvases and gazed off into space with haunting loneliness, rather like De Chirico. Moon-faced figures, in "The Dignitary" and "The Bonspiel", in "The Kite" and "Soar Colour", "Price Colour", "Tinge Colour", "Winter Note" and "Blue Reach". They are evanescent, pastel and lovely, like a bank of sweet peas blowing in the wind. The fresh colour and space dictated the form and space, the floating or invisible horizon. He did several deliberate style changes. Consistent with them all is the seeking after the two-dimensional beauty and tapestry achieved by Henri Matisse.

"Painting is dealing with what you are", Lochhead says. For him this is an explosion of colour and space. Colour dictates the form and fills the space with authority, instead of following after drawing. Colour is beauty and for Lochhead it becomes a siren call, a constant search for the "bella figura" of real aesthetics and high style.

In 1950, the tall, angular graduate in Art returned to his hometown and proposed the first art courses at the newly-founded Carleton University. In 1949 he won the O'Keefe Competition for Canadian artists under 30, and his own career was on its way. He won the 1955 Regina Branen of the Canadian Legion award for a mural decoration called "Lest we forget", done in an austere, old-school style.

By 1950 Lochhead had been appointed Director of the School of Art at Regina College, as well as Acting Director of the Mackenzie Art Gallery in the same city, fairly responsible jobs for a 24-year old. He would maintain this administrative-teaching-painting balance throughout his career combined with a public-spirited interest in community art needs.
head. Black, brown, burnt umber, deep purple would not appear in his work until much later when he used them on enameled to get a jewel ef-

fect. The occasional critic like David Watmough found Lochhead's 1960s exuberant response to colour repetitive, "like listening to all-Bach for hours on end". It seems a cranky remark. What better composer, if you had to choose one only, Furthermore Lochhead has dipped and swooped in style changes that make him anything but repetitive. He has held to one early commitment, however. Ever since the Barnes Foundation, he has tended to favour a two-dimensional surface. Ucelio did this first. Masaccio had flirted with it; Giotto did not. Matisse leapt past drawing into colour repetitive, "like listening to all-Bach for hours on end". The occasional critic like David Watmough found Lochhead's approach in a painting like "Dyke Blue" of 1959, the first work of its kind. He is a gentle Renaissance man whose own commitment to colour is courage.

Not surprisingly, Lochhead's approach continues into his teaching. He starts students with "pick a colour and give it a shape
to paint with the people and the city around him. He is a gentle Renaissance man whose own commit-
tment to colour is courage.

Stefan Zurkowsky, art historian, says: "Lochhead is not a conventional painter. He is an artist who can work with colour and joy. He admits to a "return to nature". After the starkness of the Prairie experience perhaps the gentle rural beauty of much of Ottawa has had an effect. He finds the effect of "place" important. Lochhead has made a number of choices in life: in media, in the place he lives, in style of painting. For a Celtic Scot, he seems to harbour no dark neuroses. To visit his studio is to be dazzled by all kinds and sizes of experiments. Can-
ada, and Ottawa in particular, are fortunate to have an artist like Kenneth Lochhead whose own passionate love of beauty drives him into shar-
ing it with the people and the city around him. He is a gentle Renaissance man whose own commit-
tment to colour is courage.

By Joan MURRAY

In 1979, the National Gallery of Canada organized a show of Michael Snow's work in photog-
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Snow's Walking Woman (W.W. he called her), is a weathervane to a certain period of his art. The generalized side view of the plump, striding figure in a tight skirt was the way Snow discovered to tell the weather of his heart. In es-
sence the image was serial, like Bush's curtains of colour which he developed into his classic theme in the same period. But the Walking Woman was figurative. She therefore conveyed the sexual reference of the younger generation of painters like Dennis Burton with his Garter-
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MICHAEL SNOW'S WALKING WOMAN

By Joan MURRAY

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Snow's Walking Woman (W.W. he called her), is a weathervane to a certain period of his art. The generalized side view of the plump, striding figure in a tight skirt was the way Snow discovered to tell the weather of his heart. In essence the image was serial, like Bush's curtains of colour which he developed into his classic theme in the same period. But the Walking Woman was figurative. She therefore conveyed the sexual reference of the younger generation of painters like Dennis Burton with his Garter-belt/mana or Joyce Wieland, who was then Snow's wife. Painters of the 1960s used serial images like scorecards: we are able to recognize instantly the team/artist who was playing.
Like many artists from the time of Mallarmé, Snow has always felt that art was a game. "I make up the rules of a game," he has said, "and then I attempt to play it." In choosing the Walking Woman he reacted against abstract expressionism and the works he had painted in his immediate past, which, no matter how austere and plain, were painterly. In Theory of Love (1961), for instance, Snow showed the rudiments of sex, a red bar and a red circle sans the space for the bar. In Narcissus Theme of the same year, he used similar simple geometric shapes. The Walking Woman was a way of clarifying his material and a way of developing variety, though he used the same subject. Discovering her in many different media he discovered himself. There was something hokey about her image, something raffish and casual. She wasn't intended to be more than a wry comment, especially at the beginning. But over the years, she developed. By the time he was finished with her, Snow had become a sculptor, and knew which way to go.

Snow wrote that "my subject is not women or a woman but the first cardboard cutout I made." At first she wasn't a stereotype. In drawings of 1961 he shows her raising a leg, or in pants. Early on, he painted her more loosely. We discover, for instance, that Snow was a pretty colorist. In Blue Leaving (1961), for instance, he applied green, brown and blueish red. There's something charming to the walking woman, even wistful: she leaves the room in Exit (1961), or appears in the subway in 1962 (he planted an image of her there). She can recall works by Paul Klee, Snow's early fascination before he fell in love with Marcel Duchamp. Sometimes he uses her in a more complex way as in Venus Simultanea (1962), where she appears in blue, black, and Indian red. Works like this painting are much the best in the show.

By 1963, she's more sexy as in Beach-Hcæb where Snow plays with the application of paint, Olympia where she appears nude along with five dressed images, or in Une nuit d'amour (1963) where he has folded up pictures of her. (This mood would climax in 1970 when Snow shows himself having sex with the image in Projection). 1963 is still a year in which he's having fun. The Walking Woman walks into one side of a painting called Estrus. At the other end is her cut-out. In Switch he plays on drawing first one side, then the other of her outline. Or she may appear on her side in Half-Slip.

By 1964 he was back to sex. She appears naked as a print in Register. Then she almost disappears. In The Window, we see only her face, and in 1965, he used her, seen through plexiglass, in installation pieces, sometimes with twelve different parts. She'd become an art work. He showed her walking in front of a Mark Rothko painting in Gallery. Now begin his clowning acts. She becomes a collage, a sort of mezze-bild, rolled up and weathered. He's begun to have mixed feelings about her, like the painting of the same name. She may appear with different hair, skin, dresses. At last, at Expo, she became a stainless steel sculpture, criss-crossing the room.

The Walking Woman was more than an amusing joke that took off; she became an index to a certain period of Canadian art. Her image invokes a time frame to us, years when art was exciting. "There isn't a single content to the Walking Woman," Snow said recently. "Every work was of a different kind, generated a different content." In a way, using her in his art was like his attempt as a jazz musician to enlarge the scope of his improvisation (he still plays weekly stints at Toronto's Music Gallery). "Swing" is generated by the relationships between the shifting accents of "foreground" instruments and the relatively steady beat of the "background" rhythm section, Snow once wrote about his music. From 1961 to 1967, the Walking Woman provided the background section to his improvisations as a painter. "Swing" is what her graceful image gave his work.
Chaque génération, chaque expert, en fait, chacun de nous s’est fait une certaine image de Watteau. La grandeur de l’artiste réside sans doute dans la multiplicité des interprétations que suscite son œuvre et qui ne l’épuisent jamais. L’enseigne de Gersaint, son testament et peut-être son œuvre la plus achevée, n’est pas que la simple description de la boutique d’un marchand de tableaux du Pont-Notre-Dame. Dans cette toile où le regard du peintre, absent de la scène, se pose sur des personnages qui examinent attentivement de la peinture, l’artiste nous donne l’empreinte du bonheur de peindre, constitutif pour lui du bonheur de vivre. Ce bonheur malgré les avatars qu’ont subis ses toiles, Watteau peut encore nous le faire partager pour peu qu’à son exemple il nous le recueillement face au réel et l’opposition pour peu qu’à son exemple il comprendre comme un moyen de communication. 

**LE MARBRE ET LE BOIS**

africaines présentes et passées puisque Les Demoiselles d’Avignon doivent probablement plus aux fresques catalanes romaines, donc à l’Euphrate, qu’aux masques nègres. A la suite de ce grand artiste, une très petite minorité du monde occidental a bien voulu tourner les yeux, au prix de combien d’équivoques, vers ces bois et ces fougeres arborescentes taillés à grands coups. Porteurs de mythes, déportants savent peut-être mieux que les délicates délicatesses féminines, des délicieuses délicatesses féminines, sans oublier les vertus impérissables des dieux grecs, du dieu, de ses formes. Au nom de la représentation des mythes. Il serait plus juste d’accepter que l’esprit occidental, dans son ensemble, a mal répondu à la question essentielle posée par les yeux exorbités. Pourtant, c’est en intégrant un matériau nouveau qu’une société prouve, encore une fois, non seulement ses facultés créatrices, mais encore sa vitalité. Bien qu’à un haut niveau procure d’expériences de toute espèce et nourrir une névrose cachée. La visite de son atelier s’avère fascinante par ce qu’elle atteste d’une grande capacité de s’installer ou de son style de peinture. 


Qu’il soit marbre ou bois, l’art est une énigme. La trop simpliste formule de Nietzsche appelant de ses vœux un art «sielle une flamme claire, jaillie dans un ciel sans nuage» a été perkérée à l’instant même où elle a été écrite. Comme si l’art pouvait être une lueur dansante sur un fond de sérénité. Vouloir nous faire croire à ce rêve moustachu est un mensonge paternel qui se paie tôt ou tard.

**KENNETH LOCHHEAD**

Kenneth Lochhead avoue son retour à la nature. Après l’austérité de l’aventure de la Plaine, il n’est pas impossible que la douce beauté rurale qui imprène une bonne partie de la ville d’Ottawa soit devenue sa passion. Lochhead reconnaît que l’influence de l’endroit est importante. De fait, cet artiste a plus d’une fois dans sa vie fait un choix, que ce soit en regard du moyen d’expression, du lieu où il a décidé de s’installer ou de son style de peinture. 

Et pour un Écossais, comment, il ne semble pas nourrir une névrose cachée. La visite de son atelier s’avère fascinante par ce qu’elle procure d’expériences de toute espèce et de tout niveau. Le Canada, et Ottawa plus particulièrement, ont l’avantage de posséder un artiste comme Lochhead, qui fait profiter sa ville et les gens de son entourage de sa passion. 

(Traduction de Laure Muszynski)