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Sandra Alfoldy

The Allied Arts: Architecture and Craft in Postwar Canada


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Craft history and theory is a growing and fast expanding field. In recent years, a number of international exhibitions and books have helped bring attention to the careers of overlooked practitioners, as well as recover disregarded facets of the contributions of well-known artists and institutions (as seen, for example, with the prominent Bauhaus: Workshops for Modernity exhibition at MoMA, or the more recent Sonia Delaunay exhibition at the Musée d’Art Moderne in Paris, which featured impressive—but largely underappreciated—textile works).¹ Similarly, a number of scholars have developed a rich body of writing on craft that builds on the theoretical insights of approaches as diverse as feminism, postcolonial/decolonial theory, “new materialism,” object-oriented ontology, actor-network theory, and many others. Sandra Alfoldy’s latest book, The Allied Arts: Architecture and Craft in Postwar Canada, constitutes a significant and sophisticated contribution to this recent scholarship.

As Alfoldy reminds us from the outset, “architectural craft”—sometimes designated as the “decorative arts”—has long suffered from negative stereotyping about being merely “ornamental” (read: as subordinate or accessory, as a parergon of architecture).² For centuries, craft has also been marked by gender inequalities and was inserted within an academic and ocular-centric hierarchy that placed it beneath “fine arts,” leading to craft’s frequent elision from history books. Alfoldy’s The Allied Arts helps to challenge and correct a number of such presuppositions and oversights within the discipline. The book is focused on a series of specific questions, such as the initiatives of the Royal Architectural Institute of Canada (RAIC) to promote the inclusion of monumental craft into public spaces, as well as the professionalization of interior design and craft education in Canada (3). The Allied Arts is concerned with a very broadly conceived postwar period: most works discussed are not from the 1940s and 1950s, but from the late 1960s to today. The volume is organized into a series of chapters that offer a comprehensive framework for understanding the interlocking relationships among materiality, scale, form, ornament, and identity. As such, The Allied Arts further develops and complements her other publications, such as Crafting Identity: The Development of Professional Fine Craft in Canada (2005) and the more recent Craft, Space and Interior Design: 1855–2005 (2008, co-edited with Janice Helland).

In her examination of Canadian “national identity,” Alfoldy is informed methodologically by such classics as Benedict Anderson’s Imagined Communities and admits it is quite difficult and even inadequate to try to pin down a precise notion of “Canadian-ness” when it comes to postwar craft practices. The book’s ongoing critical concern with wider notions of identity is very useful, as it allows Alfoldy to engage judiciously with the canonical historiography of modern and postmodern architecture in Canada (encapsulated in the widely circulated textbooks by Alan Gowans and Harold Kalman) and to undermine a narrow, style-based paradigm of architectural modernism. Various other important and timely issues, such as the co-optation of Aboriginal crafts by official institutions and the potentially detrimental effects of imposing settler categories of value, are also addressed throughout the book in order to challenge those grand nationalistic narratives. The book also ventures—particularly in the section on “materiality”—into a thoughtful discussion of famous texts, such as John Ruskin’s The Seven Lamps of Architecture, Adolf Loos’s highly problematic essay “Ornament and Crime,” and Gottfried Semper’s Style in the Technical and Tectonic Arts, that, years after their publication, continue to define, both consciously and unconsciously, some of the terms and attitudes used to describe craft’s relationship to architecture.

Some of the strongest arguments come when Alfoldy delves more deeply into the work of specific Canadian...
craftspeople, some of whom she has had the opportunity to interview. Her discussion of the work of Eleanor Milne, the country’s first female “Dominion Carver” (she later renamed herself “Dominion Sculptor”), is particularly interesting. Alfoldy recounts how this artist, who produced an impressive series of Gothic-inspired relief panels for the Canadian Parliament building, refused during a 1948 interview to enter into a discussion about gender, “concerned that a feminist revisioning of her artistic contributions would be too reductive” (116). This type of reaction, which one finds in interviews with other successful women artists, designers, and architects (it surfaces, for example, in Mary McLeod’s 1997 interview with Charlotte Perriand, one of Le Corbusier’s close collaborators), is very successfully problematized and nuanced by Alfoldy, by posing various questions related to the gendered aspects of craft education and professionalization, and by analyzing more specific works by Milne herself. This facet of the book greatly enriches the research, as does the impressive amount of archival material gathered by Alfoldy over the years. Other interesting practitioners interviewed and discussed throughout the book include Suzanne Swannie, Brian MacKay-Lyons, Jack Sures, Carole Sabiston, and Mariette Rousseau-Vermette.

The Allied Arts concludes with a series of cogent and very timely methodological and historiographical interrogations. For instance, Alfoldy wonders how, in this time of so-called “postdisciplinarity,” we might address the complex legal and economic ramifications for contemporary craftspeople working in tandem with architects on large-scale projects and what kind of training may best meet such challenges. She also discusses the ways in which the Internet has created productive (albeit precarious) spaces for the discussion, visual documentation, and preservation of site-specific craft objects. Other questions related to technology also open up interesting avenues for reflecting on the more process-oriented craft practices.

Despite its many strengths, I do have certain questions regarding the closing proposals of The Allied Arts. In the concluding paragraph, Alfoldy mentions that her hope in writing the book is that her study of broader issues related to Canadian craft “will open up discussion in relation to postwar development in other nations” (181; my emphasis). While it is possible to delimit and organize one’s research by looking at a specific nation-state and its various governmental policies, I believe that current scholarship on architectural craft would be much enriched by a more thorough and direct engagement with the transnational networks that connect practitioners and critics from different contexts. Too often, scholars in one country seem surprisingly resistant to link their work explicitly with research being done elsewhere in the world. For instance, reading this book, one wonders: how much are post-1945 Canadian projects similar to, or different from, works produced under the auspices of the American New Deal? How has the Second World War, which led to an influx of immigrants, including artists and craftspeople in exile, changed the complexion of the art world? In another major segment of this book that focuses on the art-in-architecture “4 % program,” a bureaucratic model that was developed in Europe in the 1930s and later adopted in Canada and elsewhere, again, one wonders: how were Canada’s initiatives in the Allied Arts similar to those of the countries that pioneered such a welfare-state system, in particular France? Might Canadian craftspeople’s advocacy of a notion of the Allied Arts be a response to that of a “synthesis of the arts” then quite prevalent in the postwar years throughout the world? The work of specific artists and historians discussed also raises questions about the transnational movements to which they belonged. For example, how is the historiography of Canadian modernism influenced by classic histories of architecture, such as Sigfried Giedion’s Space, Time and Architecture, that famously advocated a tempering of modern architecture’s impersonal character via artistic and craft interventions? Or in what way did the colourful geometrical abstract art of American-born Eli Bornstein (whose Structurist relief for the Winnipeg airport, discussed in chapter 5, became part of a broader, truly global resurgence of Neo-Plasticism in the post-war years), which was also allegedly meant to humanize the sterility of the modern environment, become intertwined with the reterritorialization of the senses in the postwar years?
modern artistic movements. Indeed, canonical accounts of twentieth-century art and architecture are premised on the growing secularization of society, which has resulted in a reduced interest in the role of religious institutions in sponsoring artists and craftspeople. This is unfortunate, since churches and temples continued to be a privileged vehicle for large-scale commissions for murals, stained glass windows, and relief sculptures well into this period.

The case of Quebec—which, prior to the 1970s, used to be Canada’s most overtly religious province—is particularly instructive. During the Second World War, the French progressive Dominican friar Marie-Alain Couturier, who was the editor of the influential journal L’Art Sacré and a friend of Le Corbusier, lectured at Montréal’s École du meuble, led by Jean-Marie Gauvreau (which, as mentioned in passing by Alfoldy, is where a number of famous Quebec artists and artisans taught or were trained). At the École du meuble, Couturier encouraged young Canadians to launch a formidable craft revival. He was also instrumental in connecting leftist artists—such as Fernand Léger, who also came to Montreal during the war—with the Catholic Church. Frère Jérôme (born Joseph Ulric-Aimé Paradis), a priest who taught art courses at the Collège Notre-Dame for several decades, is another major influence on many of Quebec’s modernist artists and craftspeople, including Jean-Paul Mousseau and Claude Vermette, who later collaborated with architect Gérard Notebaert and produced a series of colourful ceramic murals for their alma mater. Many other well-known figures in Allied Arts circles, such as Clifford Wiens, Lorraine Malach, Charles Daudelin, and Étienne-Joseph Gaboury have produced truly remarkable works for Christian churches in the wake of the Second Vatican Council (1962–65), while artists such as Joseph Illu have contributed to some of Canada’s important synagogues. Also notable, in the immediate postwar years, is the rise of the abstract stained glass window in both the religious and secular spheres, as seen, for example, in Marcelle Ferron’s pioneering abstract work for the Champ-de-Mars and Vendôme metro stations. The book, I believe, would have been much enriched by a study of the momentous shift that Canada’s religious landscape underwent in those years, and of the formidable cross-pollination between the secular and the sacred in this country in the 1950s and 1960s.

Despite some of these limitations, anyone concerned with the history of craft and with the intellectual and artistic conditions of Canadian modernity, should read The Allied Arts. With its multi-layered narrative that is attentive to both individual objects and broader social questions, Alfoldy’s book will no doubt become a standard reference for students and scholars interested in craft and architecture in Canada.

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5. See Marie-Alain Couturier, o.p., Art et catholicisme (Montreal, 1941) and La forme humaine dans l’espace (Montreal, 1945). See also Jean-Philippe Warren’s very relevant book for the underlying religious education of Paul-Émile Borduas and some members of his circle, L’art vivant: Autour de Paul-Émile Borduas (Montreal, 2011).


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