La bourse des Arts

GALERIE DU SIÈCLE

GASTON PETIT

CANADIAN SECTION IN PARIS

The third biennial exhibition of young artists in Paris (which still sets the scene for countless) took a broad, general look at art and came up with a show that had a little bit of everything in it. The Canadian section, placed beside an excellent Australian section, was good but not sufficiently inclusive. Among the exhibits in the Canadian department were an excellent painting by Edmund Allden and noteworthy works by such people as Tony Urquhart and Marcelle Maltais. Jean Cathelin

GALERIE DU SIÈCLE

It is with regret that we note the closing this fall of the Galerie Denyse Delfos. For some 10 years, Denyse Delfos played a major role in the field of art here and was responsible for starting a number of young painters on the road to success. The gallery now becomes the Galerie du Silex with new quarters at 1494 Sherbrook Street West. The opening exhibition included, among others, works by Lise Gervais, Renaud, Toussignant, Hurtubise and Laure Major.

MARIE KOEHLER

Marie Koehler, who was born in the United States in 1939 and who has been living in Montreal since 1962, is an artist whose work is highly serious and dramatic. I interviewed her last June after seeing one of her drawings at the Ars Clasica Gallery, and she made it clear that she refused to be a part of anything frivolous, Marie Koehler, once a student of the Boston Museum School, exhibited an impressive series of drawings and paintings here in October.

GASTON PETIT

Gaston Petit is a young Dominican Father, born in Shawinigan in 1934, who has spent the past 10 years in Japan studying art and civilization of the Orient. Father Petit, who has painted for nearly 20 years, studied calligraphy and the sumi-e under the Oriental Master Furusha. An interesting exhibition of his ink drawings and his paintings was held in October at the Galerie Libre.

IVAN MOSCA

In November, the Galerie de l’Art Français in Montreal held an exhibition of some 30 oils by Ivan Mosca, a native of Parmes who was born in 1915. Mosca’s works, which have been exhibited in Europe and in America since 1947, are forceful compositions. I was particularly impressed by his engravings, a number of which show a remarkable insight into the artist’s chosen subjects.

RITA LETENDRE

Returning from Europe and Asia, Rita Letendre recently exhibited some of her works at the Galerie Camille Hébert. Her new canvasses continue to be in a lyrical vein and there is a satisfying maturity about them. There are some very warm gray tans to her new works, color qualities which enrich her paintings. Rita Letendre is one of our serious artists.

MAURICE RAYMOND

Maurice Raymond is an artist whose earlier works have included a number of still lives and some religious subjects. The Christ of the church of St. Emilie in Montreal is among his works. Since that time, however, he has done some deep research (aided by a Canada Council grant) and his gouaches can best be described as being about as profound as the artist himself.

SUZANNE BERGERON

Since 1955, Suzanne Bergeron has had a full career. She has won several prizes and her works have been shown in biennial exhibitions, such as those of Sao Paolo, Mexico and, of course, Canada. Her recent exhibition at the Agnes Lefort Gallery is proof that the honors bestowed upon her were well-merited. Her paintings are strong and their construction is invariably interesting.

JEAN-GUY MONGEAU

A wholly unusual exhibition of the works of Jean-Guy Mongeau was held recently at the Galerie Libre. With small brush strokes, the artist creates some very subtle designs in gentle colors and the viewer finds himself studying the surfaces with considerable delight. Some delicate graphics indicate that the artist has perhaps felt the influence of Mathieu. Mongeau is doing well in a difficult field.

GAIL GRIMSTEAD

The 24th season of chamber music at McGill University featured a first musician in the person of Gail Grimstead, a flutist who, last October 30, gave a brilliant interpretation of the Concerto in C Major (Pincherle 1947) for piccolo by Antonio Vivaldi. Gail Grimstead was born in Montreal and started studying the flute at the age of 14 while she was at Mount Royal High School. Miss Grimstead was a pupil of Jean-Pierre Rampal in Paris and Nice.

LES NEUF MUSES

Of special interest from the French university press in a new series of books appearing under the general title of the Neuf Muses (Norbert Dufourcq). The first six are entitled S’adresser à Vie des Arts. — Lithographies, eaux-fortes, gravures, dessins and collotype. — Style Adam; similaires à la reproduction d’Adam. — Lithographies et dessins. — L’Art Romain, Arts du Moyen-Orient Ancien, L’Art Roman, L’Art Musulman and L’Art des Jardins. The volumes are distributed in Montreal by the Centre de Psychologie et de Pédagogie.

EVOLUTION OF ART

The Evolution of Art in Canada, written by R. H. Hubbard, curator of the National Gallery of Canada and published in both English and French, is a most useful work. The work is profusely illustrated with 200 black and white and 26 color reproductions. The author discusses and evaluates three centuries of art in Canada. The work was put out by the National Gallery and the Queen’s Printer, Roger Dubamel. 137 pages.

Pellan — Guy Robert

The first offering in the Artistes Canadiens series by Guy Robert provides what is probably the most important study yet published on Pellan. The author, who is a poet, painter and art critic, deals directly and evaluates three centuries of art in Canada. The work was put out by the National Gallery and the Queen’s Printer, Roger Dubamel. 137 pages.

FILMS

If I may be excused the use of literary expressions in considering the field of film-making, I should like to say that the Canadian film today is a valuable addition to the poetic quality but that it still has to reach an adult level in prose recital.

There is no doubt that from the standpoint of intuition, poetic instinct and plain emotion, we have effected a noteworthy breakthrough. There is now an artistic heritage and a wealth of literary poetry and cinema poetry in America that is French.

But we have still to step up to the field of the full-length film. We would like an adult audience but it is difficult to establish one when the country’s creative people have not yet breached the gap to mature creativity.

Jacques Godbout

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