Summaries of the Articles

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Suzor-Cote is no enigma. This work stands defiantly being made. They were a group of artists who worked with complete accomplished. Suzor-Cote was one of those rare people in the history of art to master the extremely different fields of color and form. On first inspection, the artist's work may appear to be disconcerting brought together some works of excellent quality. But more than that, He was a man spiritually alive to the world around him and his enthusiasm for things was based on a deep sensitiveness. Suzor-Cote entered the Ecole des Beaux Arts in Paris in 1891 to study under the academic painter Leon Bonnat. The same year he enrolled in the Conservatory with the hope that he might also become a singer. (He was a baritone of some talent.) He had trouble with his larynx at one point, however, and decided to follow a single career as an artist. He finally returned to Canada and then went to the United States to live. He died at Daytona Beach, Fla., on January 27, 1937, at the age of 67.

Symposium on Mount Royal

The first Canadian sculptural symposium, held on Mount Royal, brought together some works of excellent quality. But more than that, it may have helped establish a future tradition. Our sculptors made a good showing of themselves but others deserve to take part in the future events of this sort, if any are held. For all of us, sculptors and members of the public alike, the symposium gave us something that we have been lacking — a milieu. A promenade among silent (yet alive) sculptures in a park setting can be a source of great nourishment for the mind. Up until now, the only similar promenades were those on the routes of the stations of the cross or in cemeteries. For many of us, the promenade on Mount Royal was doubly interesting, however, because we had watched the sculptors at work and we had the feeling of being an intimate part of the work accomplished.

We were never shy about giving advice, nor were we reticent when it came to criticism. Our imagination, in fact, worked overtime. We brought together some works of excellent quality. But more than that, he was a man spiritually alive to the world around him and his enthusiasm for things was based on a deep sensitiveness. Suzor-Cote entered the Ecole des Beaux Arts in Paris in 1891 to study under the academic painter Leon Bonnat. The same year he enrolled in the Conservatory with the hope that he might also become a singer. (He was a baritone of some talent.) He had trouble with his larynx at one point, however, and decided to follow a single career as an artist. He finally returned to Canada and then went to the United States to live. He died at Daytona Beach, Fla., on January 27, 1937, at the age of 67.

Montreal Painters in Paris

Two recent exhibitions, one at the Musée de Dijon and the other at the Maison de la Culture, did much to acquaint France's art-loving public with the value of Quebec painting. But Quebec art won its best showcase ever in Paris with a show entitled Six Painters of Montreal, held in the Galerie Arnaud from October 22 to November 14 last.

The alphabetical listing in the catalogue places Paul Beaulieu at the head. He is, in this group, the only artist of Montparnasse to be compared with his counterparts of Quebec. His four canvases indicate a creative force of the highest degree. Next on the catalogue, and highly appreciated, were the delicately executed works of Dumouchel. Louis Jaque was represented by some works dealing with a future world and which were almost science-fiction in feeling. The works shown by Rita Letendre do not, I believe, reflect her work as an artist, though I much preferred the selection made by Malraux's work, some of which showed much future promise. The show also included works by Jacques de Tonnancour.

The exhibition should do much to stimulate a new appreciation of Quebec art in Europe and particularly in France.

Collector's House

A house that is furnished with pieces of various design and from different periods usually reflects the personality of its creator. The collector who authorized the photos on these pages knew what he was about in the area of mixed furnishings and has used his hobby to rare good advantage. The collection is contained in a modest five-room house of modern construction and the service of a professional decorator was not sought.

The visitor is immediately aware of the blending of pieces of different design, period and country of origin. In some rooms, Canadian furniture is favored but the dominant influence in the house is that of France and England. The visitor is immediately aware of the blending of pieces of different design, period and country of origin. In some rooms, Canadian furniture is favored but the dominant influence in the house is that of France and England. The visitor is immediately aware of the blending of pieces of different design, period and country of origin. In some rooms, Canadian furniture is favored but the dominant influence in the house is that of France and England.

There is a wonderful harmony to the furnishings and the aesthetic value of the whole is not to be disputed. Without feeling the least
The blending of cultures and periods includes a number of Canadian pieces. For example, there is the little Canadian armoire from the end of the 18th century and on the wall a Toma mask from the Soudan. Then in the study, a bronze 15th century Italian lamp lights a Canadian refectory table.

**ladislas kardos**

BY FREDERIC MEGRET

The exhibition held at the beginning of the year at the Palais Galliera in Paris was a welcome one since insofar as contemporary Canadian art was concerned, the Parisian public remembered only the brilliant retrospective of Alfred Pellan, organized in 1955 by the National Museum of Modern Art. The show was a large one and included such artists as York Wilson, Pellan, McEwen, Lemieux and Plaskett.

Then last May, in a Right Bank gallery on the Avenue Matignon, a show was held for another painter from Canada, an artist named Ladislas Kardos, a Hungarian who became a Canadian in 1951. Most of the artist's more than 40 paintings reflected his strong poetic feelings for cities. Some of the canvases dealt with the expansion of the big North American cities, others with the quaint old cities of Europe.

Kardos was born in Budapest in 1909 and describes himself as having been a lazy but intelligent student. He developed an early love for painting but soon found that, against his will, he was involved in his family's lumber business. In 1951, the family moved to British Columbia but soon after Kardos was injured in an airplane accident which put him into enforced idleness for several months. It was then that he devoted himself seriously to the business of painting.

Why did he feel the need to paint? "Because," he says, "I want to give expression to the experiences of my life. Painting has become for me a means of communication. I am not abstract but I force myself to be as free as possible."

**ANDRÉ BLOUIN**

**ARCHITECTE**

[Image of Fastype Universelle, Univers]
The jagu, Stanley Lewis

ANNE RICHARD

Another, and quite different, Jean McEwen emerged recently at the Galerie Agnes Lefont in an exhibition entitled Hommage au Soleil. The rigorous element of the inspiration or theme to which McEwen has accustomed us is present in all the works yet a new approach is very much in evidence. There are soft water colors made of surfaces held like sails, for example. There are, too, silver paper collages which are also very delicate.

ULYSSE COMTOIS

Ulysses Comtois may have been late in finding his true method of expression but a show at the Galerie Agnes Lefont left no doubt that he is a sculptor with a highly inventive and forceful approach to his work. This is a type of sculpture with an intimate affinity for architecture because it allows for an interplay of the basic plastic forms. These pure plastics are never cold. They have surfaces that are always different, always interesting.

EDMUND ALLEY

There is something deep and intriguing about that too little-known artist, Edmund Alley, who has gone from a somewhat static state to one of high mobility, from a state of sadness to one of gaiety and exhilaration. Once always feels that Alley is exploring new avenues of expression and I feel that his canvasses must be considered as belonging to one or another period of transition. Alley is constantly looking for new methods and new forms.

GUIDO MOLINARI

Ten canvasses by Guido Molinari, all of them dated 1964, were shown at a recent exhibition at the Galerie du Siècle. The artist has a place of honor in the field of geometric art and his Montreal exhibition gave the viewer an opportunity to study a method of expression that has been reduced art to its basic and essential dimensions. The effect on the viewer is a highly aesthetic experience. Of special interest was a work entitled Espace Orange-Bleu (30 x 108 cm), done with two primary colors and an orange, and another called Mutation Verte (38 x 60 cm), a work of very warm tones.

STANLEY LEWIS

A sculpture with the feeling of considerable movement, entitled Through the Sands, emerged as the high point of an exhibition by Stanley Lewis at the Galerie du Siècle. The show unfortunately lacked a strong theme. Lewis's sculptures should have been placed in such a way as to avoid conflict with the water colors and engraving on display.

YVES TRUDEAU

Yves Trudeau, twice winner of the provincial prize for sculpture, has just returned from Paris after an absence of a year. His sculpture, L'Homme Torture, was very well received by the French critics at a salon for young sculptors. The work will be placed in Quebec House in Paris. Trudeau was also invited to represent Canada at the international symposium in Yugoslavia where he made his monumental sculpture, Cri Pour La Paix, last summer.

DR. STEIN

An exhibition of 18 European sculptors from 1880 to the present day, presented by Dr. Stern, director of the Dominion Gallery, is an excellent show that includes some particularly good examples of the art. The show does not pretend to present a history of sculpture since several important artists are missing. But the inclusion of works by such people as Chadwick, Wadju, Greco, Zadkine, Manzu, Cesar and others assure the success of a most unusual exhibition.