Summaries of the Articles

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Suzor-Cote

BY HUGHES DE JOUVANCOURT

If true creative freedom requires that an artist be slave neither to a particular system nor to a particular kind of subject, then Aurore de Foy Suzor-Cote was a man who realized complete liberty of thought and action.

Suzor-Cote, a highly-competent painter who had managed to develop his technique to the point of perfection, was the first to break away from the well-traveled paths pioneered by the Group of Seven and other painters who made the Ontario tree a symbol of Canadian painting. The result was that he succeeded in freeing Canadian pictorial art from a great wall of artistic and religious prejudices.

During his lifetime, Suzor-Cote sampled all of the sons of the artistic world. If he had a particular leaning toward that ism known as impressionism, it was because the theory of the prism and of the diffusion of light was unconsciously his own long before he left Canada. Seurat attracted him with his pointilism but he never allowed himself to become enslaved by it. He explored form and solidified it and he organized his movement. 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 sensibilities. 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 87.

symposium on mount royal

BY GUY VIAU

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. 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 became the assistants of the sculptors who had come out of their isolation to work in full view of the people for whom the sculptures were being made. They were a group of artists who worked with complete honesty.

Kosso's sculpture was immediately dubbed by spectators as the Sphinx but this is no enigma. This perpendicular work stands defiantly being made. They were a group of artists who worked with complete honesty.

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shock, one sees beside a French Empire lamp an iron object from the Soudan made in the 19th century, resting on a French table of the early 17th century. Above is an Italian Renaissance frame containing an Alsatian drawing from the 15th century.

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, Pellian, 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

GAGNON
VAILLANT
The living past of Montreal is an excellent book filled with the poetry and charm of Montreal's old quarter. Y. R.

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.

Yves Trudeau JACQUES GODBOUT

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, Wadu, Greco, Zadkine, Manzu, Cesar and others assure the success of a most unusual exhibition.

dr. stern Y.R.

The Saidye and Samuel Bronfman collection of Canadian art opened on October 1 at the Montreal Museum of Fine Arts. The Bronfman collection was shown for the first time since the establishment of a fund by Mr. and Mrs. Samuel Bronfman to encourage young Canadian artists and to stimulate the cultural life of Montreal by organizing a collection of works reflecting the thoughts and expressions of artists under 35 years of age. Some 35 artists are represented in the Bronfman collection.

canadian art collection M.M.

The opening exhibition at a new Crescent street gallery called Galerie Agnes Lefort was an exhibition entitled Hommage a 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.

McEwen JACQUES FOLCH

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McEwen JACQUES FOLCH

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