Vie des arts

Summaries of the Articles

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If true creative freedom requires that an artist be slave neither to a particular system nor to a particular kind of subject, then Aurole 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-travelled paths pioneered by the Group of Seven and other painters who made the Ontario scene 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 isms 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. He never allowed himself to be 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, 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 77.

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

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

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The works are highly detailed impressions of a highly imaginative 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 alleyn

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

guido molinari

Ten canvases 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 one or another period of transition. Molinari is constantly looking for new forms.

le passé vivant de montréal

The Living Past of Montreal is an excellent book filled with the poetry and charm of Montreal's old quarter. R. D. Wilson's more than 40 drawings of the streets and houses of this old district are sensitive and Eric McLean emerges as a highly-informed guide with a wealth of interesting information. McLean's text is in both French and English. This is a highly successful venture by an artist and a writer who has held old Montreal very close to his heart for many years.

ten canvasses by Martin legrand

Martin Legrand, who has just returned from Paris after an absence of a year, has an exhibition of his works on display at the Galerie du Siècle. The show unfortunately lacked a strong theme. Legrand's sculptures should have been placed in such a way as to avoid conflict with the water colors and engravings 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 the National Museum of Quebec in Paris. Trudeau was also invited to represent Canada at the International Symposium in Yugoslavia where he was assigned to his monumental sculpture, Cri Pour La Paix, last summer.

dr. stern

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 assures the success of a most unusual exhibition.