Dans les galeries de...

Numéro 39, été 1965

URI : https://id.erudit.org/iderudit/58431ac

Citer cet article
DANS LES GALERIES DE...

MONTREAL

MUSEE D'ART CONTEMPORAIN
4040 est, rue Sherbrooke

MUSEE DES BEAUX-ARTS DE MONTRÉAL
1379 ouest, rue Sherbrooke

MUSÉE DES BEAUX-ARTS DE MONTRÉAL
1379 ouest, rue Sherbrooke

MUSÉE DES BEAUX-ARTS DE MONTRÉAL
1379 ouest, rue Sherbrooke

GALERIE DE L’ETABLE
31 mai-août: Primitifs canadiens.

GALERIE DU SIÈCLE
1494 ouest, rue Sherbrooke
Molinari/Tousignant/Hurtubise; 6 juin-septembre: Hommage 65.

GALERIE DRESDNERE
2170, rue Crescent
En permanence: Peintres canadiens; École de Paris.

GALERIE WADDINGTON
1456 ouest, rue Sherbrooke

GALERIE LIBRE
2100, rue Crescent
Juin: Peintres et sculpteurs de la Galerie; Juillet: Fermeture annuelle; Août: Peintres et sculpteurs de la Galerie; Septembre-octobre: Dennis Jones, Mayo, Chapdelaine, Bolduc.

GALERIE SOIXANTE
280 ouest, rue Sherbrooke
Juin: Exposition conjointe Boivert/Connolly; Juillet-septembre: Les peintres de la Galerie.

GALERIE SOIXANTE
280 ouest, rue Sherbrooke
Juin: Exposition conjointe Boivert/Connolly; Juillet-septembre: Les peintres de la Galerie.

GALERIE DRESDNERE
2170, rue Crescent
En permanence: Peintres canadiens; École de Paris.

GALERIE WADDINGTON
1456 ouest, rue Sherbrooke

GALERIE ARS CLASSICA
1454 ouest, rue Sherbrooke
1er juin-1er octobre: Les artistes de la Galerie.

GALERIE CAMILLE HÉBERT
2075, rue Bishop
1er juin-1er octobre: Les artistes de la Galerie.

GALERIE WALTER KLINKOFF
1200 ouest, rue Sherbrooke
1er juin-1er octobre: Les artistes de la Galerie.

GALERIE CAMILLE HÉBERT
2075, rue Bishop
1er juin-1er octobre: Les artistes de la Galerie.

GALERIE WALTER KLINKOFF
1200 ouest, rue Sherbrooke
1er juin-1er octobre: Les artistes de la Galerie.

GALERIE CAMILLE HÉBERT
2075, rue Bishop
1er juin-1er octobre: Les artistes de la Galerie.

LIBRAIRIE-GALERIE WILLIAM P. WOLFE
222, rue de l'Hôtel-Dieu
En permanence: Peintures canadiennes primitives et gravures. Ouverture: 10 heures du matin-5.30 du soir; samedi: 1.30 heure-5 heures. Fermé le dimanche.

OTTAWA

LA GALERIE NATIONALE DU CANADA
7-23 mai: L'art de la photographie à ses débuts; 4 juin-22 août: La sixième Biennale de la peinture canadienne; 3-28 septembre: Christian Rohfis; 29 septembre-18 octobre: La sculpture dans les collections d'Ottawa.

LIBRAIRIE-GALERIE WILLIAM P. WOLFE
222, rue de l'Hôtel-Dieu
En permanence: Peintures canadiennes primitives et gravures. Ouverture: 10 heures du matin-5.30 du soir; samedi: 1.30 heure-5 heures. Fermé le dimanche.

BLUE BARN GALLERY
48 Northside Road
2-10 juin: James Boyd, estampes récentes; 23 juin-10 juillet: Gunther Karkett, photographies; 15 juillet-31 août: Collection permanente.

GALLERIES

ROYAL ONTARIO MUSEUM
100 Queen's Park
5-30 juin: Expositions universelles (photographies); 1er juin-16 septembre: Tissus canadiens, exposition spéciale; 24 juin-aout: Tissus japonais, exposition spéciale; 1er-29 aout: La couleur de l'eau (photographies).

THE ART GALLERY OF TORONTO
Grange Park
Juin-septembre: Exposition estivale de peinture et de sculpture provenant de la collection de la Galerie; 18 septembre-10 octobre: Kurt Schwitters (peintre allemand contemporain), assemblages.

THE TORONTO PUBLIC LIBRARY
College & Saint George Streets
7 juin-3 juillet: Affiches canadiennes du XXe siècle, collection permanente; 5-31 juillet: La société EBO, (artistes nègres du Canada), peintures, sculptures et céramiques; 2-14 aout: Affiches d'enfants de l'école africaine; 16 aout-12 septembre: Presses d'imprimerie chez les particuliers, en Amérique.

HART HOUSE ART GALLERY
University of Toronto
Juillet-octobre: 5e exposition annuelle de sculpture.

DOROTHY CAMERON GALLERY
940 Yonge Street
21 mai-7 juillet: Éros 65, sculptures et dessins figuratifs; 11-30 juillet: Sculpture et tapisserie, exposition de groupe — Helen Piddington, gravures; Juillet-aout: Fermeture annuelle; 17 septembre-4 octobre: Dora de Peatty Hunt, sculptures miniatures.

THE ISAACS GALLERY
832 Yonge Street

GALLERY PASCAL
104 Yorkville Avenue
Juin-septembre: Artistes de la Galerie.
petroglyphes

BY FRED BRUEMMER

In an isolated area of eastern Ontario, far from the highway and cut off from the well-worn tourist paths by forest and swamp, are Canada's most important examples of primitive art. They are the Peterborough petroglyphs — veritable treasures of pre-Columbian Indian art.

The petroglyphs were discovered in 1954 by a prospector on an exploration tour of the Blue Mountains region, 35 miles north east of Peterborough. In the course of his travels, the prospector, Everett Davis, walked past a line ridge several times without noticing anything. But one night, stopping to rest near the ridge, his eye caught some strange figures on a rock.

Quite by accident that night, Davis discovered the biggest grouping of petroglyphs in the country. Other petroglyphs had been found in Canada before but never in this number.

The Peterborough petroglyphs include 92 figures engraved in the calcium stone to a depth of a quarter of an inch. They are distributed in two groups and cover a surface of 135 feet by 102 feet.

The first group has a large bird, probably a heron, measuring 51 inches from head to foot, as the centre piece. The bird is flanked by two triangles, representing trees, or perhaps spearheads. The centre piece of the second group is an almost life-size feminine figure. It is believed she is a symbol of fertility. Around her are intertwined designs supposedly representing serpents.

There are various theories about the age and origin of these figures. According to archaeologist Paul W. Sweetman, who has made the most detailed study of them, the petroglyphs may be the work of Indians of the Laurentian culture. Some objects of this culture, dating back some 3,500 years, have been found in a little river a few miles from the site.

But it is more likely that the figures are the work of the Ojibway Indians and that they do not date back more than five centuries. They bear a striking resemblance to the paintings of the Ojibways done on canvas. Almost without exception, all the canvasses had a real value.

In addition, Professor Townsend displayed a wide-ranging discernment which allowed him to fix a sympathetic eye on a variety of styles.

Two new schools include five or six adages. They are the "pop art" and the "op art". Joyce Wieland and Jack Snow are natural representatives of the first group. In the second group, the work of Barbeau, Guachet and Tousignant are commendable.

Combining "pop art" with the "hard edge", it is obvious that giant strides are being made in the country in cold abstractionism.

A happy mixture of things is evident in Jack Shadbolt's Northern Emblem 9. A number of works could be grouped under fantasy surrealist. They would include such artists as Pellan, Alleyx, Louis de Niverville and Kirzio Brunet.

Traditional figurative painting included a landscape by George Swinton, a nude by Goodridge Roberts and an interior by Carol Fraser.

responsive eye

BY FERNANDO SAINT-MARTIN

The Responsive Eye, a recent exhibition by the Museum of Modern Art in New York, has produced some lively controversy in the field of American art. The surprise, of course, is that such an eminent institution as this, which was slow to accept abstract expressionism and which did virtually nothing to help the development of pop art, should give its wholehearted endorsement to a marginal collection such as that included in The Responsive Eye.

The controversy stems in large part from the museum's rather arbitrary selection of the works of various artists. Some were chosen in the exhibition by a dozen works, and those of Glarner, Bolotovsky and Diller, the exponents of neo-plastics. The latter three, who have exercised a great influence on the development of the "hard edge" in the United States, are completely lost. The role of these American painters is in many, if not more important, than that of the European masters because of the exciting explorations they have made in the problems of pure color and their interesting experiments with rhythm.

It must be pointed out, however, that generally speaking the exhibition was not designed with any historic quality in mind. This fact would explain the absence from the show of such pioneers as Mondrian, Herbin, Looise and Baertling.

With New York becoming the principal centre of art of the world, it is likely the American artists will soon lose their hegemony and will find it impossible to dominate the scene. The school of New York will grow as the school of Paris did and the foreigners will become more and more numerous. It is an established fact that in recent years artists of other lands have found in New York a climate which is highly favorable to their development. These artists have come from Germany, France, Italy, Scandinavia and England. There have also been a number of artists from Canada.

It is worth noting that this art form is reaching out for new materials and is concerned itself with problems of experimental psychology. But a fear still exists, as William C. Seitz points out in his conclusion to the exhibition's catalogue. What, he asks, is there for a visual art that has left physical perception in a state of trauma?