Summaries of the Articles

Numéro 39, été 1965
URI : https://id.erudit.org/iderudit/58432ac
Aller au sommaire du numéro

Éditeur(s)
La Société La Vie des Arts

ISSN
0042-5435 (imprimé)
1923-3183 (numérique)

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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. After the course of his travels, the prospector, Everett Davis, walked past a lime 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 31 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 bears a striking resemblance to the paintings of the Ojibways done on calcium stone to a depth of a quarter of an inch. They are distributed across the site.

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 Laurcntian culture. Some objects of this culture, dating from the site.

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The controversy stems in large part from the museum's rather arbitrary selection of the works of variously important artists for 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 as important, 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, Løis and Bärendt.

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 Canada. 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 concerning 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 happens in the future, he asks, is there for a visual art that has left physical perception in a state of trauma?
BY Y.W.

The 82nd annual Spring Show of the Montreal Museum of Fine Arts was an event that captured the attention of many. The show featured a diverse range of works, from paintings to sculptures, and attracted visitors from all over the region. The board of directors of the museum, under the leadership of the chairman, Mr. John Smith, was pleased with the turnout and the quality of the exhibition. The show was divided into several sections, including modern art, Canadian art, and international art. Each section showcased a variety of artists, both established and emerging.

BY Louis D'Argencourt

Raymonde Godin's feelings for art are basic. "The world the painter creates," she says, "is his strength and the only thing he really owns. Painting is his reason for being and into it he puts the sum total of his human experience. It is a contest, too, because if his work does not survive outside of him and on its own merits, no one will bother to count the effort that went into it."

BY J. D. Buchanan

Henry Moore, the English artist, does not take too kindly to big cities. He lives and works in an old farmhouse called Hoglands which he bought several years ago. It is located near the village of Much Hadham, Hertfordshire, about half way between London and Cambridge.

At the back of his white house are several acres of pasture and woods and here he has placed several of his works. There are figures in a sitting position, sleeping nude warriors and some strange bronzes. And the traveller who is lucky as he passes Hoglands may see the artist himself walking in the true Yorkshire manner among his creations in this sculptural sanctuary.

On my first visit to his home, the sculptor and I discovered we had a common interest — Mexico. There is a Mayan influence in his work, notably in the early works, a quality he espoused during a trip to Yucatan. He has several pieces of sculpture and pottery from Mexico.

When I told Moore I planned to visit the sculptor Ossip Zadkine in Paris, he said he had always considered him as one of the immortals of the School of Paris. At 74, Zadkine is still full of life and exhibitions of his works are held all over Europe regularly. He works in a corner of his studio on the rue d'Assas near the Luxembourg in Paris and the rest of his quarters are always crowded with recent works.

In a sense, Moore and Zadkine, and a third sculptor, Giacometti, whom I met once in Zadkine's studio and then again at his home in the Swiss Alps, are displaced persons. Moore is a Yorkshire man who left his home area and is trying to feel at home in the verdant fields of the south of England. Zadkine is a Russian who moved early to France and Giacometti is a Swiss mountain man still trying to accustom himself to Paris. Most of the time, Moore and Zadkine are easy to converse with. Giacometti, on the other hand, is more reticent. He has the reputation of being a solitary being who likes to work at night and sleep during the day.

BY Yves Robillard

François Soucy is a sculptor with a firm belief that the art should always be considered in terms of architecture. Soucy began his artistic career as a painter (his last canvas was a monochrome), then studied mosaic and fresco work in Italy and eight years ago branched out into the field of sculpture.

"Sculpture should always be linked with architecture," he says. "A work of sculpture should always be determined by the exterior framework."

What captured my attention in his most recent exhibition was the way in which the color seemed to move on the form. The artist made use of one color — a bright red. The effect was one of different shadings related to the size of the triangle. Here the viewer suddenly became conscious of the form of the work, its plasticity, its sculptural sanctuary.

"It is extremely difficult to judge 1,700 works in three days and, under such conditions, it is natural enough to expect that some errors may occur," says Gaucher. "It appears that the figurative painting, in the general opinion of everyone, very mediocre and the informal painting generally weak. It was in hard-edge painting, according to general agreement, that there was the highest degree of competence."

Yves Trudeau, a sculptor who is president of the Association des Sculpteurs du Quebec, says it is clear when geometric-type works are compared with other kinds of painting that the plastic school is the best established in Montreal. "This must be evident even to strangers," he says. "If there is indeed a particular school of thought in Montreal, it is that of the plastic artists."

André Jasmin, a painter who is a professor at the Ecole des Beaux-Arts, says there are many good artists who do not enter works at the Spring Show. Why, he asks, enter a work when it may be hung in such a way as to be lost in a sea of mediocrity?

It had been reported that certain people at the museum were concerned about infringing on the tradition of the show. And here Richard Laacroix, a painter who is a member of the Association des Arts Plastiques de Montreal, has an answer. "The role of the artist," he says, "is not to cater to the tastes of people but rather to open up a new optical field for them."

BY Yves Robillard

The current painting of Gabriel Filion seeks to conform on the finished surface to the totality of space, as though the space concerned was an infinite and luminous plane in which it was almost impossible to situate the painting. The majority of the works deal with the world we know and there is a poetic feeling of space — poetic, yet definable and favorable to the creation of optical illusions.

BY Pierre Vadeboncoeur

André Fournelle, a young sculptor (he is about 25 years of age), showed some 15 works, some works in wood, some bronze sculptures, at the Spring Show in April at the Galerie Nova. A native of the Maritimes, Fournelle has joined hands to form the Atlantic Provinces Art Circuit, a non-official association which has already begun to consider art problems common to the four provinces concerned. This is an efficient, serious effort which should do much to coordinate the exhibitions originating or imported to the regions. This is the kind of happy effort which is much too seldom seen.
The Paul Facchetti Gallery in Paris, which launched Riopelle on his career in 1948, has been exhibiting the works of a young Montreal painter named Germain Perron in a number of shows since last autumn. The Paris critics have received him most favorably, so much so in fact that an exhibition of his works will be held at Canada House in the Cité Universitaire. It is expected, too, that two of his works may be acquired for Quebec's Museum of Modern Art.

A one-man show of the works of Alechinsky was held at the Galerie Ledebre on East 77th Street in New York. The artist's third show at this gallery. The works shown were of pictures that were sometimes tender, sometimes poetic and even pathetic. Alechinsky, part of the Cobra Group, having known the writer Christian Dotremont and the painters, Jorn, Appel and Corneille, has never allowed himself to be restricted by techniques. His work is much influenced by nature: roots, seaweed and marine flowers.

The second international biennial of tapestry will be held at the Musée Cantonal des Beaux-Arts à Lausanne in Switzerland from June 18 to Sept. 26 with Canada figuring among 25 participating countries. Various kinds of tapestries, among them examples of the embroidered variety, and a variety of weaves will be shown.

In May, the Dale Collection was officially accepted by the National Gallery of Art in Washington. It will occupy six new galleries specially constructed for it. It is the most important donation of French impressionist and post-impressionist art made to the gallery to date. The collection of Chester Dale, president of the Washington institution from 1955 until his death in 1963, includes works by such artists as Boudin, Mary Cassatt, Corot, Courbet, Daumier, Degas, Gauguin, Van Gogh, Matisse, Modigliani, Monet, Morisot, Picasso, Renoir and Toulouse-Lautrec.

A special tribute was paid to the poets and painters of Quebec at Nogent-le-Rotrou, France, from April 13 to May 2. Among the French-Canadians exhibiting were Edmund Alleyne, Réal Arsenault, Paul Beaulieu, Marcelle Perron, Jean McEwen, Marcelle Malais, Germain Perron, Paul Emile Borduas and two Franco-Canadian painters, René Harbour and James Pichette. The event was sponsored by the Centre International d'Etudes Esthétiques (Cercle Paul-Valéry) under the patronage of the Department of National Education with the cooperation of Paris-Montreal-Presse (Maurice Laval, director and Jean CATHELIN, editor-in-chief).

An exhibition of Canadian ceramics was held at the Montreal Museum of Fine Arts from April 27 to May 14 with 60 ceramists showing 103 pieces. These exhibitions are arranged by the Canadian Guild of Ceramists in conjunction with the ceramic clubs of Montreal and British Columbia, the handicraft section of the province of Nova Scotia and the Arts Council of Saskatchewan. The object of the exhibitions is to give ceramists of this country an opportunity to show and sell their works and also to raise the standards of Canadian ceramics to the international level.

The Byron Gallery in New York recently exhibited the spheric work of a Swiss painter named Paul Talman, an artist who likes free movement and who has a spirit of inventiveness. His works are spheric in squares in which there are rolling balls placed symmetrically. The glass is of different colors and the balls of two colors. Paul Talman lives in Bak in Switzerland and his works are in great demand in Europe. His exhibitions have been held in various cities, among them Amsterdam, Stockholm, Zagreb, Beine, Milan and Cologne.

Painting, the theatre, literature and music all have their classics. But in the world of music, there is a special field devoted to recordings and this, too, has its own classics. Into what might be termed a Record Museum should go a number of special efforts which have survived the test of time. Probably the most important historical series in existence now is the one distributed in America on the Angel label and called 'Great Recordings of the Century.' A record library is not worth the name if it does not also possess two other recordings on the Angel label. These are the Tristan and Isolde of Ludwig Suthaus and Kirsten Flagstad, conducted by Furtwaengler, and the works for piano by Mozart, played by Walter Gieseking. RCA Victor also maintains a proud catalogue with Toscanini, Rubinstein and Heifetz among its many historical pieces. A music library should also include some of the 'Greats of the music hall variety, among them such people as Mistinguett, Yvette Guilbert, Maurice Chevalier, Tremer, Piaz and Sophie Tucker.

In the world of film-making, Canada has its share of cameramen who may rightfully be classed as artists and among them one name stands out brightly. It is that of Georges Dufaux, director of photography at the National Film Board. He has done countless short subjects and medium-length films and his highly-sensitive camera work has made it possible for a number of films to reach the screen which could not have done so on their content alone. In 10 years of cinema work, Dufaux has opened up an entirely new world of sight and feeling.

La Galerie Boissière
52, rue Boissière — Paris 16ième
désire entrer en relations avec marchand de tableaux sérieux, pour introduire au Canada des œuvres de peintres de talent, dont elle a l'exclusivité. Diapositives sur demande.

La Galerie d'Art de Vancouver travaille actuellement à l'élaboration d'un catalogue raisonné sur l'œuvre du peintre canadien de la Côte Ouest, Emily Carr (1871-1945).

Toute personne possédant des œuvres de l'artiste (huiles, croquis, aquarelles, dessins) ou des lettres est priée d'entrer en contact avec Madame Doris Shadbolt, conservateur.
The Vancouver Art Gallery
1145 West Georgia, Vancouver 5, B.C.