Summaries of the Articles

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the canadian carrefour

BY GILLES HÉNault

In the world of art, Canada is a carrefour, a sort of meeting place of the great aesthetic currents of Europe and America, a part of the Paris-New York-San Francisco axis. Long the disciples of a picturesque provincialism, Canadian painters have for the past 20 years been pushing into the international art scene and for them it is stimulating and challenging at the same time. If there is a common denominator unifying Canadian artists, it is perhaps their sincere desire to work toward a transformation of their environment and the creation of a new human space. Insofar as the matter of the integration of art and architecture is concerned, it will be necessary for society to consider the artist as a citizen with the right to consider a transformation. In effect, it is a question of whether society wants to endorse a new creativity or go on rejecting it as a sort of capital sin.

The artist has long been accused of isolationism. This is no longer valid, however, because he is now anxious for art to invade the public place. He wants truly to be a part of the life of his city.

editorial

BY ANDRÉE PARADIS

The problems of communication in Canada are not a myth. They are a reality and one with which we are constantly at odds. In the area of artistic information, we have just begun to lay the groundwork. Hence, we believe that, on the eve of Expo 67, a look at the horizons of Canadian painting seems appropriate.

First of all, there is no matter where he may be in the country, interests us. On the following pages may be found examples of the pictorial activity of our country. The record is incomplete, of course, since, according to William Townsend, there are some 500 Canadian artists. We do not at the moment have the means of contacting them all and some, regretfully, will be overlooked.

Our correspondents in the various geographic areas have been free to make their own selections in the artistic field and none has had the opportunity of looking at the national selection. This explains, at least in part, the repetition and even the incomplete inventory. We have tried, insofar as this is possible, to avoid a catalogue imitation by asking our analysts to group their painters by affinity.

Having said this, our readers will be pleased to note that Canadian painting is very much alive and has enjoyed considerable success.

Living in close proximity to the United States, we are becoming more and more aware of the artistic vitality of the American scene. Though we are faithful to the European tradition, notably in the east, our artists from Quebec, the Maritimes, Ontario and the west nevertheless are feeling the effects of the dynamism of New York. In 20 years, New York has become a veritable artistic capital. The enthusiasm for new disciplines soon caught Guido Molinari, Claude Tousignant, Jean Gagnon, Yves Gaucher, Jacques Hurtubise.

There were important names on the art scene — people like Jacques de Tommaville and Albert Dumouchel, Jean McEwen, Charles Gagnon and Edmund Atey. The period after 1956 belonged to the young artists who, about 1959, proved it was possible to produce lyric painting in cold abstraction. The enthusiasm for new disciplines soon caught Guido Molinari, Claude Tousignant, Jean Gagnon, Yves Gaucher, Jacques Hurtubise.

There was a similar phenomenon in Saskatchewan about 1960. The exciting new years were now producing people like Kiyooka, Lochhead, Jaque, Tascona, Morton. It was an era of pure color work with examples of the new quality by Charles Gagnon, Lise Gervais, Arthur McKay, Tako Tani and Ronald Bloore.

Coughtry and Urquhart, whose first important works appeared in 1957, also represent the young generation. Burrell Swartz, Louis Claude Tousignant, Jean Gagnon, Yves Gaucher, Jacques Hurtubise.

art in the maritimes

BY LOUIS ROMbout

It has long been argued that the art of the Maritime provinces could only be considered within the context of a regional naturalism and that the artist, by definition, was the interpreter of his milieu. Art critics and museums have over the years failed to properly evaluate the artistic riches of the area. Actually the changes which have occurred have considerable significance and eventually may have some important repercussions.

To some extent the first big art exhibition from the Atlantic Provinces sponsored by the National Gallery of Canada in 1962 was regional. But even here, in a show entitled “Six East Coast Painters” (Brittain, Colville, Harris, Humphrey, Ross and Wainwright) the first signs of change could be felt. These signs have since become facts in the living art of the Maritimes.

The new spirit in art is reflected in the many new art galleries that have sprung up. Among the interesting galleries are the Beaverbrook Art Gallery in Fredericton, N.B.; Memorial Art Gallery, St. John’s, Nfld.; Confederation Art Gallery, Charlottetown, P.E.I. the Art Gallery of the University of Moncton, Moncton, N.B. These have joined the existing group of centres, among them the Dalhousie University Gallery at Halifax, N.S., the New Brunswick Museum at Saint John, N.B. and the Owens Art Gallery, Mount Allison University, Sackville, N.B. Many of the new artists from abroad have teaching jobs. The University of New Brunswick has its University Art Centre and Bruno Bobak and his wife, Molly Lamb Bobak, were on the scene.

A number of young artists, born and educated in the area, however, continue to work there. There are, for instance Forrestall in Fredericton; Kasheksky in Saint John; Roussel in Moncton, Tiessen in Sackville; Saunders in Truro; Fraser in Halifax, and Pratt in Newfoundland. They are known nationally.
At the moment, there are as many styles and forms of expression as there are artists and the latter have become numerous. Among them are sculptors, engravers and painters, some working in solitude, others in the big cities. The most isolated one is probably Christ Pratt who lives at St. Catherine's Bay in Newfoundland. Carol Fraser, of Nova Scotia, is an artist who must not be ignored. There is considerable vigor and vitality in her expressionist canvases. Most of the artists are in New Brunswick. Colville, who left the university, is working in Sackville. The Fine Arts Department of Mount Allison University counts among its professors Lawren P. Harris, Fulford, Poklen and Silverberg. The Bobaks have attracted a number of young artists, among them Bridget Tool and Marjorie Donaldson.

five great painters of Quebec BY JACQUES FOLCH-RIBAS

Five great painters set the fuses for the post-war explosion in Quebec art and in their works were reflected the conscious and unconscious foeders and sentiments of the Quebec people whom they, Pellon and Borduas, had an enormous influence. Fortin did not and Lemieux is, in a sense, a mystery. The fifth, Riopelle, is now beyond the point of influence.

Pellon who opened the greatest number of doors to Quebec paintings. This is true since he is a seeker, a man with an insatiable thirst for learning. He was able to give outside influences a Quebec dimension as strong as that found with Marc Aurele Fortin — as strong and yet more real. Unlike Fortin, however, Pellon never appeared out in all directions. When he went. He went from surrealism to expressionism and, in 1956, introduced something that had never been known in Quebec art: sensuality and carnal expression. Pellon is the sum of everything that has been produced in the period and it is all viewed within a North American, Quebec context.

There has been so much discussion surrounding Borduas that he should not be restricted to the world of painting. He reached out beyond the art world to include many intellectuals who were important positions in the present-day Quebec to his influence. His life was an example to all and his painting is the living proof.

Fortin's work and his life are complex and rich in a very rare way and are difficult to explain, in words. He managed to maintain his freshness and his candor even at an advanced age. (He was born in 1888.)

Jean Paul Lemieux, like Fortin, is true to the Quebec heritage. Lemieux's paintings are gone by, of a kind of life that has been forgotten and yet is always present. He is the Marcel Proust of Quebec painting.

With Riopelle, freedom is the keynote, a quality which he undoubtedly inherited from the automatists, and he has projected himself free-style into the art explosion he launched. His canvases vibrate and the vibrations are in constant combat. But throughout his work there is perfect orchestration.

Quebec Painting: 1930-1960 BY GUY ROBERT

It is not easy to set aside the recent history of art in Quebec and consider, quite apart from the general story, the phenomenon of the 1950s. Little by little, the art of Quebec had dissociated itself from the influences and the elements and the European influences of the early part of the century were beginning to reflect themselves in a new articulation among our artists.

Pellon was one of the personalities of the era. He had spent 14 years in Europe, well-immersed in the plastic adventure overseas. During the period under discussion, he ended his stay at art school in Montreal. He left for Paris in 1952 and was exhibited at the Musée National d'Art Moderne in 1955. His first Canadian retrospective was held in 1960-1961.

Then there was Borduas, prior to 1950 the central figure in the most profound revolution ever seen in Quebec. He went into exile first in New York and then in Paris. Borduas died abroad in 1960 but his work continues to be one of the most forceful influences on Quebec art. A Canadian retrospective was held in 1962.

Riopelle, dissatisfied with the artistic climate of Quebec, went first to Europe and then to New York. In 1948, he finally settled in Paris. He works enormously and his work is finding a niche thanks to the support of important collectors and good response from the critics. While Riopelle was establishing an international reputation as a Canadian transplanted in the School of Paris, other important artists were working in the Montreal region. Albert Dumouchel, for example, became the master of Canadian engraving. In another area, Jacques de Tombancour began his explorations of a secret and mys-

Plastic Art in Montreal BY F. ST-MARTIN

Plastic art, an original concept that has undergone a vital period of development over the past 11 years, has given Montreal a dynamic reputation in international art.

During the period under discussion, he ended his stay at art school in Montreal, is recognized in Montreal as the artist who has achieved the greatest success in the matter of assimilating European influence while still preserving the particular dynamics of Quebec painters. He is now engaged in a deep study of the negative-positive, as evidenced by his recent exhibition at the Montreal Museum of Contemporary Art. There is considerable subtle and even unexpected harmony in his work.

Fernand Leduc

Fernand Leduc, who joined the automatists in France after leaving art school in Montreal, is recognized in Montreal as the artist who has achieved the greatest success in the matter of assimilating European influence while still preserving the particular dynamics of Quebec painters. He is now engaged in a deep study of the negative-positive, as evidenced by his recent exhibition at the Montreal Museum of Contemporary Art. There is considerable subtle and even unexpected harmony in his work.

Marcel Barbeau

Marcel Barbeau, who studied under Borduas and subsequently became one of the pioneers of the automatist movement, has explored many fields, among them calligraphy, neo-dadaism and the negative-positive. He has recently joined the retro movement and was exhibited at the East Hampton Gallery in New York. But in the catalogue of the recent Retinal and Perceptual Art exhibition at the University of Texas, he wrote, "I am an intuitive painter. I have no theme which I develop. I have a certain feeling with respect to my approach... rather than a clearly-defined conception."
roy kiyooka

After spending some time in the principal cities of Canada, Roy Kiyooka chose to settle in Montreal, not only because the artist is respected in that city but because Kiyooka himself discovered an affinity with the artists of the post-plastics school. Kiyooka, one of the founders of the Emma Lake Workshop in Regina, where he met Barnett Newman, is a confirmed romantic who believes that, insofar as is possible, all painting should reflect a feeling of order among things that are on the surface.

paterson ewen

For Paterson Ewen, a graduate of the School of Art and Design of the Montreal Museum of Fine Arts who was at one time involved in automatist activities, painting is essentially a pictorial projection of psychological problems in which formal structures acquire a symbolic function not unlike that of the poetic process. After a first non-figurative period, inspired by cubism and by Kandinsky, he turned his attentions to an abstract kind of imagery. Painting," he proclaims, "should necessarily be non-sculptural.

mario merola

For several years now, Mario Merola has devoted himself to adapting pictorial elements to architecture. He dedicated himself particularly to relief work after having won first prize in a national competition for a mural for the Canadian Pavilion at the Brussels Exhibition of 1957. He is now preparing for Expo '67 a four-section fountain surrounding a black basin. His main ambition at the moment is to develop the means of recapturing the tactile aspect of his work.

jacques hurtubise

Jacques Hurtubise has been beset since his graduation from art school in Montreal in 1960 by the two major problems that confront all of Québec's artists today — the need for emotional affirmation and the urge to produce a more rigorous and abstract pictorial structure. He won the grand prize for painting awarded by the province of Québec in 1965 and in the same year represented Canada at the biennial at Sao Paulo. He also had a one-man exhibition in New York last July.

gino lorcini

For Gino Lorcini, art is not a language and a work of art emphasizes the non-verbal aspects of all objects. Using color in an extremely parsimonious fashion, he attempts to multiply the possible variations inside a base structure that is strictly ordered. Simplifying to the extreme his structural elements in primary geometric forms, he submits them to an endless play of reflections.

montreal today

by yves robillard

"One day, I deeply shocked an honest collector by telling him that he could hang my canvasses in any way he chose and could thus re-compose my mural several times over. What is so extraordinary about that? A square, a circle, a geometric figure, a color plan— they are things that remain beautiful however they are observed."

yves gouchet

"By implicating the interaction of the environment on the organism as the direct or indirect source of all experience, a new form is thus constituted because of the fact that this environment come the forces of resistance and equilibration that confront the energy of the organism."

lise gervais

"What I learned from the automatists was not so much a concept of painting, nor even a theory, but rather a personal feeling of exigence toward the work at hand. Why do colors and forms and matter have more importance for me than words, sounds and figures? Basically, this is not important. What is important is to feel at ease in front of a blank canvass, to feel pleasure in giving it color. This joy of painting helps compensate for the anguish I feel in the face of the unknown."

gogeuen

It is the basic objective of all of Gogeuen's canvasses to try to make us see certain aspects of a universe in perpetual motion. Each canvass is a flight into a glowing world of color-energy, into a new space-time dimension. In effect, it is this color-energy which is the basic element that controls the form the canvas takes. It is constantly being revealed by the forms that contain it.

richard lacroix

Questions of style hold little importance for Richard Lacroix. Rather he is concerned with a rapport between the public and the work. He wants contact with the public, wants to know it, build it and fill its needs. With this in mind, he founded the Atelier Libre de Recherches Graphiques and is working on the organization of an engraving guild. For Lacroix, art is essentially a game.

jean lefebure

"If the role of art is to oblige man to reflect on his destiny, to look beyond what we call normal, the work of art itself is the manifestation of a comprehension simply overflowing with intelligence."

jean paul mousseau

It was almost 10 years ago that Jean Paul Mousseau began working in an architectural context. He does not believe any longer in the individual workshop and in future his work will be done in a factory-setting and in collaboration with other people. The role of the painter today, he says, should be one of color specialist in the field of such modern-day things as automobiles, architecture and fabrics. The painter should be considered a color scientist and should make every effort to have industry regard him as such.

beury saze

"The forms on a canvas should decide the natural limits of the frame and should not, because of tradition, be square or rectangular, unless one is going to imitate Albers who works on a square in a square."

new art and young painters

by claude jasmin

Even the least assiduous person, observing the kind of art that is in the making now, will admit that art changes. In Quebec over the past few years, there have been several efforts to defy established aestheticism — even the established aestheticism in what seem like recent battles.

This article comments on the young artists, those between 20 and 40 years of age, but it is necessary first to mention the work of Henry Saxe, Gino Lorcini and Hugh Leroy. All three are exhibiting this year in the better Sherbrooke street galleries, indicating that the rebellion that drives the new young artists is well-supported by the Quebec artists.

For some young artists, their work has been a shattering break with the past. If Serge Lemoyne is gestual like Georges Mathieu, for example, he also brings a new excitement and a new sense of freedom to his work. It was a phosphorous Lemoyne that emerged at the Galerie Libre and another by Alan Leroy. Also to be noted are the recent graphics of Serge Toussignant at the Montreal Museum of Contemporary Art and one of Boisvert's work. With Cornelli and Connolly, there are new avenues of exploration in Montreal.

In the pop art field, things are dull. There were some good shows, like that of Ronald Chace at the Galerie Libre and another by Alan Glass at the Galerie du Siecle. But the New Realism field does not seem to attract many artists. Lemoyne also showed some paintings of domestic articles and Normand Hudson some collages (St. Helen's Island and Waddington Galleries). Also to be noted are Audrey Taylor's junk art at the Galerie du Siecle and Charles Gagnon's show at Gallery XII. In a first exhibition at the Galerie de la Masse, Lemonde showed a very personal kind of work. Lemonde makes use of the "distinguished" eroticism of Playboy and Lui.

art in toronto

by paul dumais

Cliches die hard. For many people, Toronto is still Toronto the Good, the citadel of Anglo-Canadian puritanism. Reality, however, is another thing. Toronto is changing and developing. It is today a cosmopolitan city, 20 per cent of whose population is made up of neo-Canadians. Situated on the shores of Lake Ontario, which separates it from the United States, it submits freely to the influences that come from across the border.

A progressive city, Toronto is justly proud of its university which is one of the most important in Canada and of its Institute of Medieval Studies, founded by the eminent Frenchman, Etienne
The Royal Ontario Museum of Archaeology is the largest centre of its kind in Canada and its Chinese collection is the most important in the world outside China itself. The Toronto Art Gallery, one of the principal museums of the country, has valuable ancient and modern collections.

On the architectural level, Toronto went avant-garde with its boldly-conceived new City Hall and soon a monumental bronze sculpture by Henry Moore will be erected. One of the most interesting urban panoramas is afforded by the majestic thoroughfare known as Avenue Road.

Toronto has long played an important role in Canadian painting. In 1919, a group of young artists, the Group of Seven, broke away from the more orthodox artistic tradition and in fact practiced a more authentic form of Canadian expression. They were Lawren Harris, A. Y. Jackson, Fred H. Varley, Franklin Carmichael, Arthur Lismer, J. E. H. MacDonald and Franz Johnston. Tom Thompson died before the group was formed. Some of their works and of their friends, notably Thompson and David Milne, are among the most important in Canadian art.

The Group of Seven spawned a legion of imitators, some of whom later became members of the Canadian Group of Painters. There were the critics, however, who complained of a lack of joy, a situation that began to be remedied with the appearance of a group of young Toronto painters who called themselves The Innocents. Among them were Michael Forster and Dorothy Ivens.

There was new life in Ontario painting some years later with another group known as Painters Eleven, formed in 1935 and consisting of Jack Bush, Oscar Cahen, Tom Hodgson, Hortense Gordon, Alexandre Léger, Ray Mead, J. W. G. McDonald, Kazuo Nakamura, Ronald, Harold Town and William McDougall. Graham Coughtry has never quite stopped being a figurative artist. The abstract trend has affected certain painters of the Group such as York Wilson and Peter Haworth. Robert Hesdick locates his work in abstract art as a formal discipline. Tony Urich is trying to effect a conciliation between sculpture and painting. John Meredith is one of the most promising of Toronto's young painters. There is much diversity in contemporary painting. One sees the exacting work of people like the Polish artist, the French artist, Francois Theoplas, Ken Danby, Willis Romanow and Christiane Pfau (1923) and one realizes that, like in Montreal, everything is possible now in art.

Three Toronto artists

By ARNOLD ROCKMAN

There are many ways of classifying artists and their work. We may contrast romantic with classical, see all works as falling neatly into boxes labelled idealist, realist or expressionist, or we may use the more popular stylistic labels which enshrine the accidents of art history under the names of impressionism, mannequinism, baroque, cubism, surrealism, pop art, op and the like.

More by accident than design, the three Toronto artists I have chosen fall quite neatly along a line whose opposite ends may be labelled perceptual and conceptual. Dennis Burton seems to me the quintessential perceptual artist. Michael Forster is the new natural in his approach. Don Jean-Louis falls somewhere in the middle.

Burton is a draftsmen in the grand tradition. Morally speaking, many of his recent works must be regarded as obscene — if we define the word as describing any exaggerated expression of sex or violence in which the part is substituted for the whole. While demonstrating the exact matching of his rare vision to the medium of linear drawing. Snow has done before will be seen at Expo 67 in both the Ontario Pavilion and the International Carrefour. In his most recent work, he continues to demonstrate his virtuosity by working in any medium and in any idiom, yet all his work is quite obviously stamped with his own trademark because of the familiarity of the motif.

In the case of Jean-Louis, I believe that his great strength lies in the perfect matching of his rare vision to the medium of linear drawing. He Vector's public patron with enough imagination to see that his work is in fact ideally suited to the mural decoration of an architectural setting. Even though his work is usually carried out on small scale, a superhuman scale is implicit in almost every one of Jean-Louis' drawings and paintings.

The Winnipeg Art Gallery has acquired through the Mary H. Acheson bequest four paintings and 12 drawings by Eyre as well as a piece of sculpture by this artist donated by the MacLaren Advertising Co. Ltd., which yearly sponsors a show of local artists. The Winnipeg Art Gallery has acquired through the Mary H. Acheson bequest four paintings and 12 drawings by Eyre as well as a piece of sculpture by this artist donated by the MacLaren Advertising Co. Ltd., which yearly sponsors a show of local artists. The work of the Saskatchewan-born Eyre, a University of Manitoba teacher, shows the strongest impact of the prairie scene. In his most recent painting, the prairie remains the main subject but his forms are more stylized and angular. He continues to transform nature rather than interpret it and moral issues continue to underly his particular surrealism.
Swinton's deep interest in Eskimo art has taken him into the most northerly parts of Canada. His paintings and water colors show the primitive and the north country as an endless space of strength and beauty. His style is expressive and interpretive, the forms sometimes more, sometimes less, abstracted.

Among Winnipeg's painters working in an abstract manner are Tony Toorop, Leon Nukuska, Don Reichert and Kenneth Lockhead. Each of them works with different media and in a variety of styles.

**art in British Columbia**

BY JACQUES DE ROUSSAN

The question of whether or not there exists a school of painting in British Columbia is one which depends on an answer to the question defined given the term school. If the term is defined as meaning an uninterrupted succession of painters providing a continuity and vitality to their art without reference to either regional or outside influences, then there is certainly a school of painting on Canada's west coast. The indisputable main centre is Vancouver, with Victoria running a completely independent second.

**Vancouver:**

Emily Carr (1871-1945), who lived in Victoria, was the pioneer of pictorial art in British Columbia and kindled a flame that shows no sign of dying. With her must also be mentioned such landscape and portrait pioneers as W. F. Wier, Thomas Prripp and Charles Scott, who formed the Vancouver School of Art in 1923.

Among those west coast artists who are today widely recognized all over Canada and outside (mainly in the United States) are those who attained their stature between the two last wars. The group includes Gordon Smith, Binnie Smith and Kornor. In a general way, each had his own personal experience to record and worked in isolation, absorbing little of outside influences.

The third set of painters is the most diversified and the most abstract. It came to light after the last war and the number of new developments in the field of communication, felt the full influence of international ideas. Among them are people like Don Jarvis, Peter Aspell and Lionel Thomas. No longer concerned with the isolation their predecessors knew, these men have frequent travelling shows and focus their efforts on Toronto and New York.

The new generation of artists is completely international in orientation. It thinks in terms of New York and London and only slightly of eastern Canada and it is familiar with all concepts of modern pictorial art, such as hard edge, pop art and op art. It has a very personalized approach to art and is well attuned to the universal concept. In this group are such people as Brian Fisher, Toni Onley, Claude Breeze, Takao Tanabe, Jack Wise and Huang Bau-Xi who also signs himself Paul C. Wong.

The public is able to keep track of artistic developments through such sources of information as the newspapers, the Vancouver Sun and the Vancouver Province whose art critics keep their readers well-informed.

Art instruction is available for the young at the Faculty of Fine Arts of British Columbia which maintains a university gallery showing the works of artists from the area and from outside. The Vancouver School of Art is another source of education, its curriculum and its professorial corps includes no less than 24 artists. Its principal is Fred Ames, a painter himself and a student of Varley.

The only public museum in Vancouver is the Vancouver Art Gallery. Its director is Richard Simmins and Doris Shadbolt has been curator for 14 years. More than 100,000 people visit annually. Special attractions at the gallery this year were a De Tonnancour retrospective and a show called Thirty Art Treasures of the Art Gallery of Toronto.

Most of the private galleries are recent ones. The oldest one is the Alex Fraser Gallery and the most enterprising the New Design Art Gallery. Among the others are the Studio International, Bau-Xi Gallery, Canvas Shack and the Mary Frazee Gallery.

**Victoria:**

Victoria, the political capital of British Columbia where nature is softer and life more serene, is something of a refuge for those artists who are uneasy in the centre of the human turmoil. In Vancouver, everyone lives and works for himself. In Victoria, it is different. There, there are frequent reunions among artists and discussions are usual. There would appear to be a continuity and matic qualities in Victoria, a fact which still permits the artists as much individualism both in ideas and techniques.

Artistic activity centres about the Faculty of Fine Arts of the University and two small galleries, the Little Gallery and Pandora's Box and art notes are carried by the two newspapers, The Colonist and the Victoria Times. The Art Gallery of Greater Victoria is the main centre for exhibitions. It is directed by Colin Graham.

In Victoria, the artists often gather at Maxwell Bates and here a variety of discussions are held. Participants are such people as H. Alexander, Allistair Bell, Hemming Jorgensen and the sculptor Elza Mayhew.

**of good use of museums**

BY JEAN-PAUL MORISSET

We feel far removed today from the royal collections and the religious treasures that were the forerunners of our present-day museums. But are we really far removed from them? Have we succeeded in creating museums in keeping with the developing society and civilization?

First of all, museums don't grow in fields like flowers. Theoretically, they try to answer specific needs. But these needs are complex. They must see a work of art for itself and then regard it within an historical context.

Is there a final answer to the question: "What is a museum?" There are, of course, many definitions of a museum and no single definition will do. It should be a depository for works of art, as some have said, and should have catalogues and indexes and people who can dispense information whenever and wherever it is needed.

Perhaps, however, a museum should try first to be a place of reflection. There are people who feel there should be museums all over Canada and outside (mainly in the United States) are those who are uneasy in the centre of the human turmoil. In Vancouver, so softer and life more serene, is something of a refuge for those artists looking for a balance, which social evolution constantly tends to compromise. In essence, they navigate that narrow course between comfortable tradition and the irresistible appeal of new techniques. They must see a work of art for itself and then regard it within an historical context.

**the montreal scene**

BY RÉA MONTBIZON

In our hair-splitting over the latest trends, we seldom pause to look at art as an expression of our human condition. But with time for reflection, one is surprised to find oneself beyond the potential ornament for the mantelpiece or wall decoration.

I have chosen three Montreal artists to illustrate my point. They are Anne Kahane, Louis Jaque and Brother German Bergeron, c.s.c., mentioned in order of their Montreal exhibitions in April, May and June, respectively. Kahane is primarily a wood carver, Louis Jaque a painter and Bergeron — well, Bergeron is a bricoleur.

Anne Kahane, whose wood sculptures and graphics were seen at the Galerie Agnes Lefort, has been taken seriously for many years, yet her art has never been quite as serious as it is today. She is a humanist and handles the human shape in a sculptural shorthand that precludes detailing and surface superficialities. Her style is massive, her torsis voluminous and all her figures have a strikingly similar, somewhat gothical cranium, not unlike the artist's own. Her broken, or isolated, humans express existential despair, the universal drama of the human condition.

The painting of Louis Jaque did not always articulate its spatial lyricism as intensely as in his last exhibition at the Museum of Contemporary Art in May. I would call his art a 'poetry of the industrious'. Why? I mean that it is neither representational, or an irrational Dada because it really is neither. Order and logic reign supreme in his conceptions of a sublime ethereal world. Louis Jaque submits to a rigid discipline, finely blending his pigments and grading the transitions between his large, interfloowing shapes.

Bergeron — well, Bergeron, his recent works were shown at the newly-opened art gallery of Le Gobelet in June and a selection of these were later shown at the Pointe Claire Cultural Centre. What is this bricoleur assemblage? From such cold debits as transmission shafts, coil spring, bicycle stands, pipe wrenches and ball bearings, he welds or solders warm images of a healthy if frivolous humanity. With his sparing means, he manages to build vital characterizations of such human weaknesses as vanity and pride, self-indulgence and pomposity. One is touched here by a healthy dan etat such as one finds in young folk art before it is blunted by convention.

**primitive art**

BY C.-L. GAGNON

An exhibition of some 50 works from the biggest island in the world, New Guinea, was held at the Galerie Lippel on Mackay street until mid-June. Of particular interest were some wood sculptures from the Sepik river and Korowir region. The sculptures were about 80 years old, an interesting fact since, because of termites and the intense humidity of the area, there are few which are more than 100 years old. The show included for the most part a collection of rattle masks and such other items as prow figures and statuettes.
Yuki Katsuma C.L.G.

Hopes in the field of ceramics in Quebec. Milliard, undoubtedly offered five good pieces. Suzanne Gravel remains one of the greats. Genest, whose noteworthy work is in sculpture, autographed his last work, Renée Roland Giguere M.C.

Robert Gervais. Included were the works of Lorraine Bellerose, by students of Painter Albert Rousseau and Ceramist Robert Morency also showed those of the Japanese painter, Yuki, Katsuma a student of the former artist. Steeland aluminum are the base materials employed. The inspiration here is abstract and the polissage sculptures shown at the Dominion Gallery and the poet Therese Brassard, who has an extraordinary technique and whose works are beautifully alive and most pleasing, also showed 16 ink drawings.

Contemporary Canadian Religious Art

Contemporary Canadian Religious Art was one of the best exhibitions held at the Quebec Museum. Included were more than 125 works—paintings, engravings, drawings, sculptures, ceramics, gold crafts, tapestries, windows and chapel models. The works were signed by nearly 80 artists such as Beaudin, Bobak, Harlander, Hooper, Leadbeater, Price, Krystyna Sadowska, Trudeau and Voyer. It was regrettable, however, that there were no contributions by Begin, Paradis, and Thibault, Quebec artists who did much to develop religious art in this area.

Antoine Bourdelle

Bronze sculptures and drawings by Antoine Bourdelle made up an important exhibition held at the Quebec Museum for a period of almost a month. A student of Falguière and Dalou, this brilliant sculptor worked for a time with Rodin. An artist who was full of romanticism, he was able to create his own Bourdelle style. He was one of the first sculptors to introduce a monumental quality to his work.

Near-East Exhibition

It was an important artistic event for Quebec when the Quebec Museum presented some archaeological works of Greece, Italy and the Near East. It was an interesting show for a Quebec public which is not familiar with works of this kind but unfortunately it was very poorly documented. There was hardly any information to describe the works. It was difficult for the uninitiated to distinguish between the various items on display.

culture vivante

A new magazine entitled Culture Vivante is being published under the auspices of the Quebec Department of Cultural Affairs. The publication, which will appear four times a year, is designed to keep people aware of the Quebec cultural scene with articles, mostly illustrated, on art, literature, films, music and theatre. The first two issues have already appeared. They are well-conceived on quality paper and have excellent typography and contain illustrations which are a joy to the eye.

canadian art in france

The role of Canada in the arts was brought into full focus in three large-scale, official events in France in May and June of this year. And since I was appointed by the Canadian Department of External Affairs to help organize them, I shall content myself with a report, rather than a critical analysis, of them. Events were at Mulhouse, Nice and Paris.

The most important event, and one which may indeed serve as a model for future events, was the one held in the city of Mulhouse, the industrial and intellectual meeting place of the Common Market near the Swiss and German frontiers. The event was entitled Canadian Days and during a two-week period 12 shows and conferences and seven exhibitions were held. Pauline Julien started the festivities with a recital and this was followed by concerts, films and stage plays.

Among the art exhibitions there was the woven and patchwork collection of the Royal Ontario Museum; a handicraft and folklore show (traditional arts of Quebec, Indian and Eskimo art and old furniture) organized by the National Library of Canada; a show of the works of current Canadian artists; and a display of engravings and some sculptures. There was also a collection of personality photographs by Yousouf Karsh.
Among the artists represented at Mulhouse and at Nice were Arsenault, Beaulieu, Bellefleur, Borduas (loaned by the Parisian dealer Girard); Crosthwaite, Ferron, Leduc, McClen (loaned by Galerie David Anderson, Paris); Malais, Germain Ferron, Joe Plaskett, Jean-Paul Riopelle, Bernard Vanier.

The engravers were Richard Lacroix, Helen Piddington, Robert Savoie; the sculptors, McAllister and Trudeau.

At the Musée Rodin in Paris, there were works by McAllister, Burka, Jacques Besnier (loaned by the Galerie Transposition, Paris); Trudeau (loaned by the Galerie S. De Konink, Paris); and Riopelle. In all the catalogues, I stressed that the exhibits were only a small fragment of the whole panorama of Canadian art.

The Paris exhibitions of Alleym-Comtois and Van Bentum were hardly over when preparations were made for those of Riopelle and McAllister. After three years without painting, during which time he devoted himself to sculpture, Riopelle returned with full force. He was in top form and his exhibition was one of the most important seen in Paris in a long time.

In June, the 18th salon of young sculptors moved from the gardens of the Musée Rodin for the Place des Vosges, an area being restored to its 17th century splendor. Among the 150 artists involved were two Canadians, Mrs. Jean McAllister and Philippe Saive.


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