

## Summaries of the Articles

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Numéro 45, hiver 1967

URI : <https://id.erudit.org/iderudit/58354ac>

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Éditeur(s)

La Société La Vie des Arts

ISSN

0042-5435 (imprimé)

1923-3183 (numérique)

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Citer cet article

(1967). Summaries of the Articles. *Vie des arts*, (45), 72–76.

## VANCOUVER

GALLERY OF THE GOLDEN KEY  
761, Dunsmuir Street

Excellents artistes canadiens: Emily Carr, Statira Frame, Daniel Izzard, Douglas Elliott, Guttorm Otto, Ishrat Ali Khan, Murray Stewart, Ineke Leupen, Kenneth Forbes, Dean Sandwell, Grace Melvin, H. Mabel May, Jack Lee McLean.

THE VANCOUVER ART GALLERY  
1145, West Georgia

3-29 janvier: Michael Snow; 1-26 février: Antoine Bourdelle, sculpture; 28 février-26 mars: Collection d'art canadien de Vancouver. Tendances 67.

## WASHINGTON

NATIONAL GALLERY OF ART

11 février-12 mars: Inigo Jones, dessins.

## NEW YORK

THE MUSEUM OF MODERN ART  
11 West 53 Street

22 novembre-5 février: L'art, miroir de l'art; 13 décembre-19 février: Chagall, "Aleko", aquarelles et gouaches pour le ballet "Aleko"; 14 décembre-12 février: La Collection McAlpin, photographies; 21 décembre-26 février: Collection Paul J. Sachs; 15 février-16 avril: Jerry Uelsmann, photographies; 8 mars-7 mai: Mutoscopes; 22 mars-30 mai: Jackson Pollock, rétrospective de peintures et dessins.

THE SOLOMON R. GUGGENHEIM MUSEUM  
1071 Fifth Avenue

27 octobre-12 février: Jean Dubuffet; 6 décembre-avril: peintures sur verre; 17 février-30 avril: Paul Klee, rétrospective.

THE WHITNEY MUSEUM OF AMERICAN ART  
945, Avenue Madison (75th Street)

21 décembre-29 janvier: Exposition annuelle 1966 de sculpture, dessins et gravures; 15 février-9 avril: Andrew Wyeth.

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THE JEWISH MUSEUM  
1109 Fifth Avenue

11 janvier-26 février: Rétrospective Yves Klein. Archéologie d'Israël, fouilles de Masada et Bar Kochba; 8 mars-16 avril: Exposition majeure d'oeuvres judaïques.

GALERIE FOUSSATS  
30 East 68th Street

17 janvier-11 février: Charbonneau, Dumouchel et autres; 14 février-11 mars: Romberg, estampes, aquarelles; 14 mars-8 avril: Forte, huiles.

BANFER GALLERY  
23 East, 67 Street

3-28 janvier: Joseph St-Amand, peintures; 31 janvier-25 février: Arthur Biehl, peintures; 28 février-25 mars: Jared French, peintures, dessins.

## SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

### editorial

BY JACQUES DE ROUSSAN

We are in the midst of a revolution and very few among us are aware of it. Our society and our culture are in a state of flux. We are living in an era of instant communications and, in technology, one advance is soon superceded by another.

The spontaneity of the event and its transmission has a deep, subconscious effect on our lives and our way of thinking. Art is not forgotten in this situation. It has, in fact, a new immediacy and is made available to the public on a greater scale than ever before. The artists benefit from this and so does the public.

With radio and television and satellites, one may well ask what role the cultural journal plays. We are able to print much more rapidly today than we could in the earlier centuries of print and we are able, too, to reproduce the true colors of art works. But otherwise, print has not changed a great deal in more than five centuries. Barring some unforeseen and radical technological advance, the role of print will continue to be to provide a concrete and traditional record of the human contribution, permanently available to everyone.

This method of communication remains the most accessible. There is mass circulation and this is a happy condition. But it is also a matter of mass dissemination of quality. The printed journal allows each one among us to be alone and face to face with all that universal art has created from nature, man and the spiritual environment.

The public is and will continue to be a participant in the field of art because of the fact that its information is instantaneous. Throughout the country, a growing and better-informed public wants — and even demands — that it be kept informed of what its neighbors are doing. Any exchange of this kind cannot do less than produce a mutual understanding and foster a reciprocal feeling of goodwill.

Tradition and revolution — the two concepts are the base of the cultural thinking of humanity.

### art in provence

BY JACQUES LEPAPE

How can one explain the profound unity in the painting of Provence in the 14th and 15th centuries, except perhaps by recalling its effects in the 19th century. Cezanne and Van Gogh should serve

as reminders of what happened five centuries earlier when the artists of Sienna and the French, Catalonians and English blended their talents, tastes and their techniques in Avignon and Aix.

Whether one considers the first school of Avignon, linked with the pontificates (1330-1365), or the second which came into being with the bourgeois enrichment (1420-1500), it is the concept of nature and the feeling for the monumental that characterizes them. It is interesting to note the blending of the different influences — Giovannetti from Sienna, the French Yverny and the Nordic Enguerand Quarton — but it must be remembered that for nearly two centuries there were practically no artists born in Provence.

There was a severity in the works of the time that might have been called cubist, as in l'Annonciation d'Aix. We know now how moving those centuries must have been for the artist. Matteo Giovannetti, who was responsible for most of the frescoes of the Palais des Papes which are still in existence, was from Sienna as was his master, Simone Martini. There were to be many cross influences, however, and if the Italian was dominant in the middle of the 14th century, the French was not ignored. The French influence was to dominate in the 15th century, along with the Flemish and Bourguignonne.

Provence, favorably situated geographically to attract different nationalities, was quick to conquer its visitors. Those who came were soon to discover that, in Provence more than anywhere else, art was considered a solution to the problems of the human condition.

### montreal exhibition in u.s.

BY DAVID G. CARTER

One hundred and two of the best works from a collection of 1 500 canvasses representing various schools will make a seven-day tour of the United States under the proud title of Master Works of Montreal. The works will be exhibited in the cities of Sarasota, Buffalo, Rochester, Raleigh, Philadelphia, Columbus and Pittsburgh.

According to the catalogue of the exhibition, the show is being put on the road as part of the celebrations for the centenary of Canadian Confederation and Expo '67. For our neighbors to the south, the show is a prologue and an invitation to these two events and is under the distinguished patronage of Governor-General and Mrs. Vanier.



The show will be important in the sense that it will testify eloquently to the maturity of our plural culture. In thus confirming our maturity, we will demonstrate that our future is full of promise and is worthy of attention.

The exhibition seems to favor works of the 19th century, where the French school makes a particularly good showing. There are some works by Courbet, an extraordinary Daumier and a magnificent grouping of works by Corot and other masters of Barbizon, as well as a superb Fantin-Latour, *La Parade de la Féerie*. There is also good representation from the post-impressionists, from Monet and Sisley to Derain and Utrillo.

The exhibition also offers a modest collection of Canadians. The austere realism of the *Portrait de Mme. Thomas Paud* of Antoine Sébastien Plamondon (1831) and the seriousness of *Les Grandes Personnes* of Jean Paul Lemieux (1960) strike a familiar chord among Americans who know John Singleton Copley and Ben Shahn. There are also similarities between Morrice's *Circus* at Santiago, Cuba and the works of his contemporary in the United States, Prendergast. Two groupings were deliberately omitted from the collection. They were Oriental paintings and those of the European schools.

Of the 102 canvases exhibited, only 29 were acquired before the Second World War. The Montreal Museum of Fine Arts, founded in 1860 as the Art Association of Montreal, started a permanent collection as early as 1879. The constant improvements noted in the quality of the collection, however, coincides with the establishment of professional management.

#### *dallaire*

BY DENYS MORISSET

It would be difficult to say where Dallaire fits into the contemporary Canadian art scene. Unless one considers it on a purely geographic plane, that is as art originating in Canada, I maintain that contemporary Canadian art has not yet been defined, nor is it at the moment definable.

Whatever the definition, however, it seems certain Dallaire is outside the classification and for the very simple reason that there is nothing in his work that suggests anything distinctly Canadian. Dallaire identifies himself with nothing in particular and with no one. He is very much his own individual self. Formerly with the National Film Board, he has remained the solitary artist with a French taste for painting, a taste which has nothing particularly North American about it.

Rare are the artists who are able to keep everything they do and sign them without too much ridicule. Where then does Dallaire lie between Cosgrove and Borduas, between Lyman and Riopelle, between Comfort and Mousseau? The question is incongruous to me. Certainly Dallaire is one of the happier painters of his generation.

#### *the sugar house*

BY ROBERT-LIONEL SÉGUIN

In Québec, the spring season begins with what the French-Canadians have traditionally called "le temps des sucres" — or what the English-speaking people call "sugaring-off." Ever since the early days of the French colony, the trip to the sugar house has been a tradition.

As far back as the last half of the 16th century, there are accounts of sugaring and Thevet is on record as saying that the sap that runs from the maple tree is of a taste and delicacy not unlike that of the wine of Orleans or of Beaune. The early inhabitants were unfamiliar with the sweet taste of the sugar but Gabriel Sagard-Théodat notes in 1636 that they were expert at boiling the sap, from which a delicious *liqueur* was made.

By 1672, the sugar men of Cap Breton had managed to improve the means of tapping the trees for the sap. There was to be no sugar before 1691. The Recollet, Chrestien (?) Le Clercq, however, was to discover in Gaspé that if the liquid from the tree was boiled long enough, it became syrup and that the syrup itself tended to harden like sugar. By the end of the century, small maple sugar loaves were being exported to France as a rare delicacy.

In the heart of New France, the tree-tapping procedures remained archaic but Baron de Lahontan is quick to emphasize the curative values of the maple products. The sugar and the syrup from the trees, he says, is so precious that nothing so far discovered has been as effective to guard the chest against sickness.

About the same time, the sugar trade had indeed become brisk in the Montréal and Trois Rivières areas and in October, 1706, Vaudreuil and Raudot wrote to their minister that there was no exaggeration in Madame de Repentigny's claim that some 30,000 pounds of sugar were being produced on the island of Montréal alone.

In early days, sugar shanties were erected and then taken down at the end of the season but as time went on, the sugar-makers established permanent camps with cauldrons for boiling the sap. It

soon became clear that the sugar bushes were profitable properties and there are indications that some people paid off their seigniorial dues with the produce. The sugar house itself became not only a place of joyous reunion in the springtime but a sort of nerve centre of all family activity.

#### *old montreal apartments*

BY CLAUDE BEAULIEU

A comfortable old building dating back to the first years of the Victorian period and located just a few steps from historic Notre Dame de Bonsecours Church in old Montréal has just been returned to its former state of grace. Occupied in recent years by a wholesale fish house, it has now been refitted and refinished as an apartment building. It is an outstanding example of how an old building can be made to serve modern day living. Furniture and works of art have been brought from France and Mexico and harmonize well with objects that are English, American or simply *Québécois*.

#### *david partridge*

BY PIERRE ROUVE

Seeing is no more than perceiving and in this modern world, haunted by the modalities of doing things, the art of David Partridge runs the risk of being misunderstood. The materials employed in his works tend to hide the meaning of them. In the eyes of students of procedures and archivists, the Configurations of Partridge are simply decorations, interesting no doubt but nevertheless ornamental, superficial and superfluous. Their only merit seems to be the choice of an original kind of material, nails, and the careful manipulation of this material.

The work appears obvious and devoid of any intellectual content and this, of course, is the first stumbling block in the way of getting to the heart of the matter. Actually there is an air of mystery about the work, hiding its deep metaphysical meaning behind a kind of artisan veil.

To get to the core of the subject, one must first forget all about the technological charms of the two tons of nails David Partridge used to demonstrate one truth — his own rebellion. But the basic meaning of the work is made known only to those viewers who can manage to ignore the industrial aspect of the material and see only its aesthetic qualities. There is a kind of visual alphabet available here, one which expresses nothing but which is capable of expressing everything. With David Partridge, the alphabet is an integral refusal to go along with peremptory attitudes. A new set of ideas fills these porous spaces where nothing is as it appears to be.

With Rauschenberg, a cushion is nothing more than a cushion because it can be nothing else. With Partridge, however, a nail is never simply a nail. It is always something more — a part of a space, a fragment of form, a hint of an image. He moulds and he produces a picture of our times.

#### *koenig*

BY JEAN CATHELIN

Paris has a facility for absorbing what is best among the foreign influences that come to it, adopting those that enhance its glory, and it was there that John Franklin Koenig settled in 1948. Koenig, born in Seattle in 1924 and possessing that mixed occidental-oriental quality that one observes not only in the state of Washington but also in the province of British Columbia to the north, had not gone to Paris to search for himself but he did indeed find himself there.

Koenig's youth in Seattle and the studies he made in that city left him with a profound feeling for that quality of infinite space that so characterizes the Pacific School. In his 20th year, he had a passion for Miro and Klee. By 1948, he was deeply involved with cubism. Two years later, he was in Amsterdam, learning what he could of Stijl and discovering that he was suspended somewhere between the occident and the orient, somewhere between the influences of America and Europe.

About 1951, Koenig helped his young friend and dealer Jean Robert Arnaud to launch his gallery and a magazine called *Cimaise*. In so doing, he put himself in contact with all the existing art forms and influences of the time, causing him to re-examine his own work. The result was that his work took on a kind of cohesion rare in that generation. He then went into lyricism and, having expressed his spatial environment, it was not long before he turned his eyes on himself. It was no longer a matter of perception but of vision. The space was defined by the human element.

It is obvious that I like the painting of Koenig as I like that of Rothko and McEwen and I suggest that there is a kind of spiritual bond between the two Americans and the Canadian, despite certain differences that exist. During the past two years, Koenig's work has become less serene in the philosophical oriental sense and more vivacious, as though reflecting perhaps the difficulties that man is encountering in the world today. As one says of a Burgundy wine, the art of Koenig will henceforth have body. But it has had bouquet for a long time.



## montréal scene

BY REA MONTBIZON

As the Concours Artistique du Québec ushered in the new season in mid-September, it seemed natural enough to look to it as a card-gram of our artistic life. The nearly 100 works shown first at the Musée d'Art Contemporain in Montréal and later at the Musée de Québec impressed one by a more general use of sound craftsmanship than before, suggesting a rise in the professional standards. Whether true or misguided, no such observation can release the critique of its unchanging responsibility — the search for individual quality. What quality? Your question is rightly asked.

Even under the conspicuous absence of a many senior Québec artists, the Concours Artistique did not appear dominated by the elementary shapes and strong colors, the enlarged single images, or formalized geometrical patterns of the so-called new abstraction. Most of the statements here were familiar or predictable.

Abstract expressionism proved to be still in evidence even if much of the 1966 output was closer to formula than to expression. The highlights of the Concours were supplied by a handful of individualists of varied persuasions, some of whom one had never heard of before. Among the well known a new emblem by Mariam Scott was gleaming freshly. In one remarkable experiment, the Montréal chemist-painter Claude Goulet endowed a circular image with a space-time existence. There was a delightful characterization of an iron calf welded by Pierre Landry of Trois Rivières. Another debut with aplomb was made by Michel Labbé, of Québec City, showing a well-tempered abstract. Labbé's townsman Marcel Jean is another artist to remember. Montréal's young Gaboriau offered an idea with more potential than impact. There was evidence of a new phase in the work of Guido Molinari who has liberated his chromatic stripes of their interdependence.

What can happen when three-dimensional color-shapes are taken a few steps beyond the parallelepiped is demonstrated in the polychromed works of Henri Saxe. In the form of a totemic woodcarving is an effective sculpture contributed by Richard Bosse. An equally well-executed small but complex bronze by Yves Trudeau once more pointed up this artist's intense intellectual engagement. In Ivanhoe Fortier's sheet metal cutouts, there is human warmth.

Among the commercial galleries, la Galerie Libre offered an interesting if unintended juxtaposition of gain and loss in quality during its overlapping presentation of Réal Arsenault and Bernard Vanier in the month of September. At the same time, Agnès Lefort featured a one-man show by another Paris-North American commuter, Paul Jenkins, master of the "moving shapes without names." Diametrically opposed to this mode of guided chance stands the effort of Montréal sculptor Stanley Lewis whose works were shown in October by the Galerie Moos. The fantastic world of a true visionary enveloped the visitor who entered the Walter Klinkhoff Gallery during the latest exhibition of the latest paintings and drawings by 32-year-old Calgary-born Garry Slipper.

Neatly closing the circle, the search for quality finally led back to the Musée d'Art Contemporain just before the date of writing when the Musée was still host to the visual poetry of Roland Giguère and John Franklin Koenig.

## centrale d'artisanat BY CATHERINE OLLIVARY-GAUTHIER

The native arts, long considered as sort of poor relations, have in recent years gained their rightful place in the general field of art. Québec handicrafts were always a rich and vibrant reality but without the interest of the public and without the proper outlets they faced the possibility of being isolated as minor contributions.

It was to avoid this possible eventuality that the Provincial Government opened its Centrale d'Artisanat du Québec in 1950. The organization is an official one that falls under the jurisdiction of the Department of Cultural Affairs. A non-profit unit, it seeks to promote the handicrafts of Québec by making it possible for the artists to sell their wares. Since its beginnings, the *centrale* has directed its activities in the direction of the buyers, without whom there can be no survival for handicrafts.

The administrative committee consists of seven members representing various business, professional and artistic groups. For the past year, its chairman has been Claude Vermette. The first store was opened at the *centrale's* headquarters on St. Denis street. Again in Montréal, a first class store operates in the Queen Elizabeth Hotel and a third has recently been opened on Craig street on the borders of Old Montréal. In Québec, the charming store on St. Louis street has moved to the shopping centre. The *centrale* has also opened a wholesale house to handle orders from stores. Some 1,400 artisans have already taken part in the *centrale* and a big program is already being planned for the future, including a high-fashion boutique featuring Québec materials.

## la mousse spacthèque

BY CLAUDE-LYSE GAGNON

There are no murals and no canvases in Jean-Paul Mousseau's new discothèque which opened in the fall on Crescent street in Montréal. Instead, there are show-window mannequins, displayed singly and in groups here and there, all of them white, svelte-looking and entirely feminine. Some of them are standing on one leg. Decorating the bar are others which have neither legs nor arms.

In Mousseau's new establishment, known as Mousse Spacthèque, there are also 1,000 little wooden cylinders which form mobiles on the ceiling. They are like broom handles, cut and suspended. There is a spatial, rather than earthbound, quality about the place which includes a bar done with leopard-type velvet and from the small dance floor comes the sweet smell of lavender.

For hundreds of Montrealers seeking a late afternoon respite from the routine of office or store life, the Mousse Spacthèque offers a different way of life. The whole decor, complete with changing colors as the evening wears on, gives the impression of another planet. Some people may not go to the Spacthèque to applaud Jean-Paul Mousseau but they are certain to meet him there.

## marcel jean

BY GUY ROBERT

In a sort of dream attic whose windows look out from Ferland street to the Bassin Louise and the port of Québec, Marcel Jean works on a dozen things simultaneously. Born at St. Eleuthère de Kamouraska in 1937, he went to Québec's Beaux Arts in 1955 and got his diploma in sculpture five years later. Like many other artists, he teaches as a means of livelihood, but this year his teaching assignments are fewer because he wants time to pursue his own personal research work in art.

A highly curious man, Marcel Jean is always experimenting with color, form and composition. He is always sculpturing—with little plaster models, with metal, wood, stone, bronze—and always there is that minute attention to detail. His drawings and tints are intimate and moving and have that wonderful vivacity.

"I don't yet know what lies ahead," he says. "I am an unknown who is just now beginning to make things. I have always worked alone, locked away in my little corner, experiencing little contact with anyone else, and hiding from the glare of publicity. I am not the type who hungers for the television cameras."

## anne paré

G.R.

"Fifteen years ago, we were in the Middle Ages. We have developed a lot since then. Really a lot. That isn't bad—and yet, perhaps we haven't developed all that much. But eventually, things will really move. The young people will be proven right in the end because time is on their side."

The words are those of Anne Paré and she is speaking with reference to the city of Québec. A discreetly attractive girl who manages to remain in control of her passions, she is very much like her compositions in black and white—a mixture of light and shadow. She took her art education in Québec and was expelled from school in her fourth year on account of insubordination. This year, she returned to art school with a grant enabling her to study tapestry-making with Jeanne-d'Arc Corriveau. The grant is a means of learning something new and she wants to learn everything there is to learn. Next year, she would like a grant for study and research in Europe. Anne Paré is impatient. She is aware of the fact that life is passing and she is determined not to miss the boat—or the train, the plane or the sputnik. Her several prizes have drawn attention to her and not without reason. She has the stuff that makes for success.

## quebec symposium

BY YVES ROBILARD

The third international symposium of sculpture in Québec, and the second organized by the Department of Cultural Affairs, was held on the Plains of Abraham in the old capital city last summer. It was decided that wood would be the medium of expression and today, seven monumental wooden sculptures are there for the interested visitor to inspect at leisure.

It would appear that a happier harmony of site and sculpture has been achieved this year than in previous efforts, due possibly to the choice of material. Wood seems to harmonize better with the vegetation of an area than do stone blocks, as was evidenced in the first symposium which was held on Mount Royal. It is also perhaps true that the organic character of the various pieces is more easily discerned in a nature setting than within the sombre shadows of a museum. Certainly this symposium proved more interesting than the previous two.

With the exception of the Scrive piece (France), all the other works command our attention. Only the pieces of Otani (Japan) and Conde (Switzerland) manage to preserve their qualities of space diffusion from a distance. I shall not attempt to judge the piece by Bertin



(France) since it had not been completed when I visited the site. Martinez (Dominican Republic) is always influenced by what he thinks of his material and he utilizes it here to create a sort of tropical forest. Huet and Heyvaert, the two Canadian sculptors of the symposium, have on this occasion produced the most important works of their careers. Huet's work is like the framework of an old house, the purpose of whose interior has long since been forgotten. Heyvaert's sculpture resembles a sort of huge tree trunk that has been uprooted and left with its roots showing.

**maison des arts de chicoutimi** BY MICHEL CHAMPAGNE

The Maison des Arts, administered by the Société des Arts of Chicoutimi with a grant from Paul Murdock, is the meeting place for the cultural life of the area. There are free workshops, the Théâtre du Côteau plays there, there are philharmonic concerts and there are also book exhibitions. An art gallery displays the works of such people as Alleen, Jacques Lambert, Claude Dufour, Antoinette Tessier and Roland Guilbault. The founder of the centre is Mrs. Paul Nadeau.

**île d'Orléans**

M.C.

A new art centre was established last summer at St. Laurent on the île d'Orléans. It consists of a permanent gallery and workshops for drawing, painting, enamels and ceramics. In addition there is a *boîte à chanson* called Le Canoe and lessons are offered in the flute. The gallery presents works by Morency, Laberge, Champagne, Beaudoin, Bureau, Goulet and Langlois. In another area of the centre there is a small boutique which sells quality objects.

**exhibition of architecture**

M.C.

The Association of Architects of Québec, with the co-operation of the Historical Monuments Commission, held an exhibition of historic Québec architecture at the Château Frontenac in Québec last August. The show included a large number of photographs of old houses which have been restored or are marked for restoration in the future. Among them are the Hôtel Chevalier, the Ursulines centre, the little seminary of Québec, and several churches and houses of the île d'Orléans.

**sculpture**

M.C.

The Association of Sculptors of Québec is exhibiting a number of works in front of the Québec Museum. Lewis Page is the feature sculptor of this show. There are also works by Bartolini, Braitstein, Gnass, Heyvaert, Huet, Scrive and Besner. The rest of the exhibition is mediocre.

**exkimo art**

M.C.

In mid-September, the Québec Museum presented an exhibition of Eskimo art. Michel Brochu, geographer, arranged a collection of works from different outposts of the New Québec. There were engravings, sculptures and a variety of objects of everyday use. Each region and each band was represented in the collection. A full dozen outposts, including those of the Trinity Islands, Povungnituk, Fort Chimo, Ivujinik and Qilliniq, were represented.

**tapestries**

M.C.

Twenty-nine tapestries by the leading experts in this field, including Lurcat, Le Corbusier, Picart le Doux, Dom Robert, Coutaud, Gilioli, Singier and St-Saëns and others, were exhibited at the Québec Museum. This excellent collection of the best of contemporary French tapestries, loaned by the Rothmans Company, will go on tour of Canada's principal cities during the next year.

**omer parent**

M.C.

The first one-man show by Omer Parent was held at the Québec Museum. Parent is pursuing his artistic research which has already produced some new techniques in some exceptional works. There is a high degree of refinement in such pieces as *Olympie*, *Icare*, *Germini*, *Les Mutants*, *The World's A Stage*, *Vibrato* and *Vieux Drapeau*.

**marie laberge**

M.C.

Marie Laberge launched the new season at the Galerie Zanettin on Côte de la Montagne. The painter and the poet in her complement each other in a marvelous way. The lyric explosion of some of her works is passionate. I am particularly reminded of *Nuit Rouge*, *Les Algues de Feu*, *Le Nouveau Cris* and *Avant la Naissance*.

**halifax**

BY LOUIS ROMBOUT

Recent acquisitions of the Dalhousie Art Gallery, Dalhousie University, include two late works by Alfred Pellán, an oil by Edmund Alleen and a construction by Gino Lorcini. Two colored engravings and a drawing by David Silverberg were also added to the collection.

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**charlottetown**

L.R.

The Confederation Art Gallery and Museum were the focal point of activity during the summer and fall. Daily attendance at the gallery averaged between 1,000 and 1,500 visitors daily to view the Royal Canadian Academy in Retrospect exhibition. Among the gallery's recent purchases are works by John Chambers, T. R. Macdonald, Maxwell Bates, Toni Onley, Tony Urquhart and George Swinton. A most important acquisition was a large triptych, *Eclipse of the Gods*, by Margaret Peterson. Jim Little, assistant curator, was named Artist of the Year in an exhibition held in Saint John. William Ronald and CBC producer John Kennedy made two visits to Charlottetown for a special Festival edition of the Umbrella program to be shown this fall. Among the exhibitions planned for this winter will be a show of kinetic art by Blazeje.

**sackville**

L.R.

Added to the expanding Canadian art collection of Mount Allison University are major works by Roy Kiyooka, Miller Brittain, Thomas Forrestall and Bruno Bobak. A number of graphics were purchased for new residence buildings. Among the artists here are Esler, Gersovitz, Maya Lightbody, Helen Piddington, Toni Onley and Ghitta Caiserman-Roth. A large retrospective exhibition of paintings by John Hammond, (1843-1939) is planned for next April. The exhibition is being organized by Louis Rombout, acting curator of the Owens Art Gallery.

**moncton**

L.R.

Claude Roussel has recently completed stained-glass windows for the Holy Cross Fathers' Chapel on the University of Moncton campus. Roussel also designed the ceramic Way of the Cross, altars and tabernacle. The project took more than a year to complete while he worked according to new Ecumenical directives. The small chapel in the fathers' residence was designed by architect René Leblanc. Roussel, a sculptor, teaches art at the University of Moncton.

**fredericton**

L.R.

Stuart Smith, director of the Beaverbrook Art Gallery, has completed the retrospective exhibition of Jack Humphrey under the auspices of the National Gallery of Canada. Dr. R. H. Hubbard, National Gallery chief curator, also collaborated on the selection, while J. Russell Harper, director of the McCord Museum, wrote a catalogue essay. The show will travel through Canada. Don Andrus, Beaverbrook Art Gallery curator, arranged, also under the auspices of the National Gallery, an exhibition of works by Maritimes artists. This show, instigated by the newly-formed Atlantic Provinces Art Circuit (APAC) will travel to western Canada. The Canadian Society for Education Through Art held its yearly meeting in Fredericton and among the panellists were Alfred Pinsky and Lawren P. Harris. President of the society is Clive Roberts who received Canada Council funds to go to the I.N.S.E.A. congress in Prague last August.

**saint john**

L.R.

The New Brunswick Museum also enjoyed record attendance during summer and fall. J. Barry Lord who upgraded the museum has taken up a new position with Canadian Art magazine. Before resigning, he made some significant purchases with matching grants from the Canada Council. Among them were works by Claude Breeze, Arthur F. McKay and an important aluminum sculpture by Vancouver artist Robert Murray.

**st. john's, nfld.**

L.R.

Peter Bell, curator of the Art Gallery of Memorial University, has recently returned from South Africa and, while there, arranged for Canadian circulation an exhibition of Batik wall hangings. Among other exhibitions he arranged for Maritime distribution this winter are shows by Claude Breeze and Hurtubise.

**general**

L.R.

Dorothy Cameron, National Gallery co-ordinator of Sculpture '67, visited the Maritimes in August. The Canada Council held a meeting in Saint John, N.B., on August 28. A.P.A.C. held its fall meeting at the National Gallery in Ottawa. Chairman of A.P.A.C. is Stuart A. Smith; its secretary, Louis Rombout.

**items — new york**

BY LIONEL V. ROY

The Whitney Museum moved to a new location on Madison avenue in New York on September 28 and celebrated the occasion with an exhibition entitled, *Art of the United States — 1670-1966*. The show, which includes the works of 275 painters and sculptors is undoubtedly the most important the museum has held. The Whitney Museum is dedicated entirely to American art works and is specially interested in works of the 20th century.

**london**

BY MARIE ROBERGE

There is never a period of inactivity at the Alwyn Gallery on Brooks street in London's elegant Mayfair district. The gallery annually presents ten joint painter-sculptor exhibits and one solo exhibition for each category. In the fall, the gallery featured the work of Jim Ritchie, a Montrealer by birth. The show included nine well-worked sculptures in baked clay. Ritchie, who is working on an assignment for Expo 67, has had three previous showings in London.

London's Camden Art Centre, supported by the libraries and by the Council of Art of Hampstead and also by the Marylebone Institute, is an organization which devotes itself to all forms of creative expression. In its vast workshops, it offers training courses in painting, drawing, ceramics, pottery and even costume designing. A recent fall feature of the centre was a show called *New Dimensions* which paid tribute to the very young among sculptors. Thirteen artists, most of them British, presented 40 works.

**dadist exhibition**

BY MADELEINE AZARD-MALAUZIE

"A work of art can never be made beautiful by decree . . ."

"There is a great destructive and negative job to be accomplished. Sweep and clean . . ."

It was with striking sentences such as these that Tristan Tzara presented the dadist movement to the world in his manifesto of 1918. The school was created in 1916 by a group of painters and poets (who selected the name because it signified nothing) and after this little cosmopolitan group had finished heaping sarcasm and scandal on the old academic theories, poetry and painting were never again to be quite the same.

Celebrations marking the 50th anniversary of the founding of the movement began in November and will continue through to the end of January, 1967. The celebrations were held first in Zurich where it all began and later moved to the Musée d'Art Moderne in Paris, the city in which the principal dadist artists regrouped themselves after the close of the first World War.

Without the dadists, modern art as we know it may never have existed. It was the dadists who were the forerunners of abstract art. In the current Paris exhibition are some of the master works of some of the artists concerned.

**sweden**

J. DE R.

It is not surprising to find an artist of international reputation like Jean Paul Riopelle being represented in an art-conscious country like Sweden. It is perhaps more interesting to discover in that country the paintings and sculptures of such people as A. Y. Jackson, Arthur Lismer, Emily Carr, Edwin Holgate, Suzor-Côté, Frederick Taylor, Jacques de Tonnancour, Joseph Plaskett, Paul Beaulieu, Jean McEwen and Yves Trudeau. These "discoveries", some of many, are the result of the work of the Swedish-Canadian Association of Stockholm which last year decided to make an inventory of Canadian works in Sweden with a view to organizing an exhibition.

**items — new art book**

BY LUCILE OUIMET

A serious documentary gap in the history of Canadian art has just been filled by publication of a book which presents a full national panorama of this country's painting. *Painting in Canada: A History*, by J. Russell Harper, curator of McGill University's McCord Museum, was published by University of Toronto Press under the auspices of the Canada Council as a centenary project. A French-language edition, translated by a Laval University team of translators, was published by Les Presses de l'Université Laval, Québec. A valuable reference source, the book contains nearly 400 illustrations in its 446 pages, 70 of them in color.

**arte contemporanea**

BY JACQUES DE ROUSSAN

The first edition of *Arte Contemporanea*, containing 70 pages, carries the dateline July, 1966. Published by Editale Edizioni d'Italia, Rome, it is interesting and, at the same, a curious new revue edited in Italy. The publication aims at an international audience and the authors called upon art of different nationalities. The articles are published in the native language of the authors: Italian, French, English and German. *Arte Contemporanea*, soberly presented with some well-chosen illustrations, emerges as something of a Common Market of occidental culture.

**où la lumière chante**

BY GUY ROBERT

*Où la lumière chante* is a marvellous publication of 144 pages by Les Presses de l'Université Laval de Québec. The photographs are by François Lafortune and the text by Gilles Vigneault. Photograph after photograph and word after word, this is Québec — marvellously Québec. It is a work of infinite tenderness and warmth which literally sets the spirit free.