Summaries of the Articles

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Washington

The printed journal allows us to continue to provide a concrete and traditional record of some unforeseen and radical technological advance, the role of print artists benefit from this and so does the public.

New York

Throughout the country, a growing and better-informed public of art because of the fact that its information is instantaneous.

Vancouver

21 décembre-29 janvier: Exposition annuelle 1966 de sculpture, dessins et gravures.

French

Le concept de l'exposition, la sculpture et les gravures, est commun à tous les peuples du monde. Il est à la fois un document de l'histoire et un aperçu de la culture de chaque peuple.
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Of the 102 canvasses 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

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 an art originating in Canada, I maintain that contemporary Canadian art has not yet been defined, nor is it at the moment defineable.

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 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

In Quebec, 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 half of the 16th century, there are accounts of sugaring and Thayer 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 from the maple tree is of a taste and delicacy not unlike that of the

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As the Concours Artistique du Québec ushered in the new session in mid-September, it seemed natural enough to look to it as a cardogram of our artistic life. The nearly 100 works shown first at the Musée Art Contemporain in Montréal and at the Téléthon in Québec impressed one by a more general use of space craftsmanship than before, suggesting a rise in the professional standards. Whether true or misguided, no such observation can release the critic of its underlying responsibility for 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 formal compositions. Montréal’s artist Mariam Scott’s works, with more potential than impact. There was evidence of a new phase in the work of Guido Molinari who has inhabited his chromatic stripes of their interdependence.

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 had never heard of before. Among the well known a new emblem by Mariam Scott artists, the Concours Artistique did not appear dominated by the elementary shapes and strong colors, the enlarged single images, or formal compositions. Montréal’s artist Mariam Scott’s works, with more potential than impact. There was evidence of a new phase in the work of Guido Molinari who has inhabited his chromatic stripes of their interdependence.

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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 symposi­

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 Alleyn, Jacques Lambert, Claude DuFout, Antoinette Tessier and
Roland Guilbault. The founder of the centre is Mrs. Paul Nadeau.

Ile d'Orléans
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 salle
d' exposition 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
The Association of Architects of Quebec, with the cooperation of
the Historical Monuments Commission, held an exhibition of historic
Quebec architecture at the Château Frontenac in Quebec 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 Hotel Chevalier, the Ursulines centre, the little
seminary of Quebec, and several churches and houses of the Ile
d'Orléans.

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

exkimo art
In mid-September, the Quebec Museum presented an exhibition of
Eskimo art. Michel Brochu, geographer, arranged a collection of
works from different outposts of the New Quebec. There were engra­
vings, 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, Iwujinik and Qilliniq, were represented.

tapestries
Twenty-nine tapestries by the leading experts in this field, includ­
ing Lurçat, Le Corbusier, Picart le Doux, Dom Robert, Coutaud,
Gilad, Singier and others, were exhibited at the Quebec 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
The first one-man show by Omer Parent was held at the Quebec
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
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 Cri and Avant la Naissance.

halifax
BY LOUIS ROMBOULT
Recent acquisitions of the Dalhousie Art Gallery, Dalhousie
University include two late works by Alfred Pellan, an oil by
Edmund Alleyne and a construction by Gino Lorcini. Two colored
engravings and a drawing by David Silverberg were also added to
the collection.
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 which was shown this fall. Among the exhibitions planned for this winter will be a show of kinetic art by Blaizee.

sackville
added to the expanding Canadian art collection of Mount Allison University are major works by Roy Kiyooka, Miller Britain, Thomas Forrestall and Bruno Bobak. A number of graphics were purchased for new residence buildings. Among the artists here are Eiler, Gersovitz, Maya Lightbody, Helen Piddington, Toni Onley and Ghita 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
Claude Roussel has recently completed stained-glass windows for the Holy Cross Fathers’ Chapel on the University of Moncton campus. In addition he designed the Ceramic Way of the Cross 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
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 the Whitney Museum of the National Gallery of Canada. The Canadian Society for Education Through Art held its yearly meeting in Fredericton and among the panelists 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
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. ufdl.
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
Dorothy Cameron, National Gallery co-ordinator of Sculpture ’67, visited the Maritimes in August. The Canada Council held a meeting in Halifax on August 22, and 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 art book
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 described as the most important the museum has held. The Whitney Museum is dedicated entirely to American arts 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 announces concurrent retrospective exhibitions for each category. In the fall, the gallery featured the work of Jim Ritchie, a Montreal artist 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 Circuit (APAC), 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 full 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.

daliist exhibition
By Madeleine Azard-Malaurie
"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 dadaist 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 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 Musee d’Art Moderne in Paris, the city in which the principal dadaist artists regrouped themselves after the close of the first World War.

Without the dadaists, modern art as we know it may never have existed. It was the dadaists 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
By 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-Cóte, 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 Oulmet
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, 1867–1967, by J. Russell Harper, curator of the 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, Quebec. 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 Italian edition of Arte Contemporanea, containing 70 pages, carries the date line July, 1966. Published by Editalis-Edizioni d’Italia, Rome, it is interesting and, at the same, a curious new edition in Italy. The publication aims at an international audience and the authors called upon are 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.

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