VANCOUVER
GALLERY OF THE GOLDEN KEY
751, Dunsmuir Street

THE VANCOUVER ART GALLERY
1145, West Georgia Street
3-29 janvier: Michael Snow; 1-26 février: Antoine Bourdelle, sculpture; 28 février-28 mars: Collection d'art canadien de Vancouver, Tendances 67.

WASHINGTON
NATIONAL GALLERY OF ART
11 février-12 mars: Trigo Jones, dessins.

NEW YORK
THE MUSEUM OF MODERN ART
11 West 53 Street

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 Fifth Avenue

THE WHITNEY MUSEUM OF AMERICAN ART
945, Avenue Madison (75th Street)
21 décembre-23 janvier: Exposition annuelle 1966 de sculpture, dessins et gravures; 15 février-9 avril: Andrew Wyeth.

SUMMARIES OF THE ARTICLES

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 We are living in an era of instant communications and, in technology, one advance is soon superseded by another.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.

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 Sienne, the French Yverton and the Nordic Enguerrand Quarton — but it must be remembered that for nearly two centuries there were practically no artists born in Provence.

There was a scarcity in the works of the time that might have been called cubist, as in L'Annunciation d'Aix. We know 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 Sienne 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 Bourguignonese. 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.

ART IN PROVENCE
BY JACQUES LEPAGE
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. Van Gogh and Van Gogh should serve as reminders of what happened five centuries earlier when the artists of Sienne and the French, Catalans and English blended their talents, tastes and their techniques in Avignon and Aix.

The show is a prologue and an invitation to these two events. One hundred and two of the best works from a collection of 1 500 canvases 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 centennial 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 it 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 group of prints by Corot and other masters of Realism, as well as a superb Fantin-Latour, La Parade de la Ferrie. 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 auere realistic of the Portrait de Mme. Thomas Paul of Antoine Sebastien Plamondon (1831) and the seriousness of Les Grandes Personnes de Jean Paul Lemieux (1936) strike a familiar chord among us. I know John Singleton Copley, 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.

Surely Dallaire is one of the happier painters of his generation.

the sugar house

BY ROBERT-LIONEL SÉGUIN

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 traditional and the严肃ness of the matter. Anything but an outstanding visual alphabet to which we can make reference, 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

Parks 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 spirit, was one of the first Americans to observe the profound effects 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 Still and discovering that he was suspended somewhere between the occidental 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 his art, he was deeply involved with cubism. Two years later, he was in Amsterdam, learning what he could of Still and discovering that he was suspended somewhere between the occidental and the orient, somewhere between the influences of America and Europe.

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 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 Still and discovering that he was suspended somewhere between the occidental and the orient, somewhere between the influences of America and Europe.

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montréal

As the Concours Artistique du Québec ushered in the new season in mid-September, it seemed natural enough to look to it as a barometer of our artistic life. The nearly 100 works shown first at the Musée d'Art Contemporain in Montréal and at the Séminaire 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 critics of its undeniable responsibility for a 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 fortuitous figures. Whether true or misguided, no such observation can release the ship than before, suggesting a rise in the professional standards.

Among the more 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, Agnés Lefort featured a one-man show by another Paris-North American commutet, Paul Jenkins, master of the “moving shapes without names.”

The Native Arts, long considered as sort of poor relations, have developed a lot since then. Really a lot. That isn’t bad

“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 degree in sculpture at L’Université Laval and was expelled from school in her fourth year on account of insubordination.

It was decided that wood would be the medium of expression 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 the second organized by the Department of Cultural Affairs, was held on the Plains of Abraham in the old capital city last summer. The native artists have already taken part in the Musée d’Art Contemporain in Kamouraska in 1938, seven monumental wooden sculptures are there for the interested visitor to inspect at leisure.

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 erected 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 articles, geometric patterns carved in wood, are already being planned for the future, including a high-fashion boutique featuring Québec materials.

la mouse spacthèque

There are no murals and no canvases in Jean-Paul Mousseau’s new discourtaque 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, sleek-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 1,000 small 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 smell of old wood. Oui?

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 place where one may not go to the Spacthèque to applaud Jean-Paul Mousseau but they are certain to meet him there.

marcel jean

In a sort of dream attic whose windows look out from Petrocstreet to the Bassin Louise and the port of Québec, Marcel Jean works on a dozen things simultaneously. Born at St. Étienne-de Kameouraska in 1937, he went to Québec’s Beaux Arts in 1939 and got his diploma in sculpture five years later.

"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 camera."

anne paré

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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 site material. The site 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 interested visitor to inspect at leisure.

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(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 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 de 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 Côté sud 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 Dufour, Antoinette Tessier and Roland Guibault. 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 bâcle 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 Barroini, Braitstein, Gnass, Heyvaert, Huet, Scriver and Besner. The rest of the exhibition is mediocre.

**eskimo 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 were represented in the collection. A full dozen outposts, including those of the Trinity Islands, Povungnituk, Fort Chimo, Ijuinnik and Qilliniq, were represented.

**tapestries**
M.C.

Twenty-nine tapestries by the leading experts in this field, including Lurçat, Le Corbusier, Picart le Doux, Dom Robert, Coutaud, Gilioli, Singier and St-Saens 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 Cri and Avant la Naissance.

**halifax**
BY LOUIS ROMBOUT

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

There is never a period of inactivity at the Alwyn Gallery on Brook street in London's elegant Mayfair district. The gallery annually holds the retrospective exhibition of one solo artist 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 branch of the National Gallery, will present its annual exhibition of art by young sculptors. The show was held in the National Gallery in Ottawa. Chairman of the A.P.A.C. is Stuart Roberts, who received Canada's decoration of Mount Allison University.

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 residencies buildings. Among the artists here are Eiler, Gronvold, George Swenson. 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 Charlotteville, and John Kennedy is interested in works of the 20th century.

moncton

Claude Roussel has recently completed stained-glass windows for the Holy Cross Fathers' Chapel on the University of Moncton campus. The chapel was designed by architect Claude Roussel, who 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

Stuart Smith, director of the Beaverbrook Art Gallery, has completed an extensive 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 Saint John and New Brunswick. The Canadian Society for Education Through Art held its yearly meeting in Fredericton and among the panelists were Alfred Pinksy and Lawren P. Harris. President of the society is Clive Roberts who received Canada Council funds to go to the J.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 been in a new position with the National Gallery of Art as curator of the new exhibition "Abstract Art Since 1916". Upon resigning, he made some significant purchases with matching grants from the Canada Council. Among them were works by Claude Breeze, Arthur E. McKay and an important aluminum sculpture by Vancouver artist Robert Murray.

st. john's, n. f.

Feret 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 Hurrubise.

general

Dorothy Cameron, National Gallery co-ordinator of Sculpture 67, visited the Maritimes in August. The Canada Council held a meeting in Fredericton, N.B., on August 28 which was held in full 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

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 — 1670-1960. The show, which includes the works of 275 painters and sculptors, was 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

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