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Among the oldest examples of sculpture is a superb relic of Egyptian civilization, Amenhotep (15th-16th centuries before Christ) as the king's scribe, squatting as he is accustomed to do. Close by is a thin, yet imposing, limestone statuette from the region of Aswan or from the shores of the Persian Gulf. It is owned by the Montreal Museum of Fine Arts and dates to between 1400 and 800 B.C.

From the little Iranian idol to the young Greek of the 5th century B.C. to the colossal warrior's head with menacing face, a ninth century B.C. Hittite work, from Asia Minor, to a grand opening, the Montreal Museum of Fine Arts at Expo '67 has contributed to the understanding of sculpture by providing a view to night-time operation and, as a result, considerable attention has been given to matters of illumination. In this respect, the Quebec Pavilion is a total success. Congratulations should go to Mr. Fiset and his team. This is a wholly captivating show.

Translation by BILL TRENT

We have come to think of exhibitions as being sort of chaotic in appearance, in fact even ugly and childish in many ways. It is this ghastly unbelievable manner of walking about the Expo '67 site and find oneself surrounded by so much that is beautiful.

To begin with, the overall plan of Expo is an excellent one. The location of the city, the way the pavilions have been grouped, with relation to special interests, the open spaces, the nature spots, the commercial areas — everything points, to my way of thinking, to a highly successful plan of urban development. Thousands of sketches have been made of the ideal community here in Montreal the urban planners' dream has actually been realized. It is a complete success in the urban sense for a number of reasons, one of them being that it is simple in concept. The principles of good planning have been followed but there is nothing cold about the final product. The general effect seems to be one of freedom without anarchy. It is not exotic in the trashy sense nor is it artificial in a futuristic way. There have been errors but what is unattractive has not been permitted to encroach on what is beautiful. This is one of the interesting highlights of the plan.

Expo '67 is not only successful in its general layout. It is also a success in the architectural sense. What strikes the viewer immediately as he inspects the architecture of the pavilions is the theory of fragmentation. All the construction is based on the repetition of simple elements such as pyramids, hexagons, pentagons, metallic triangles, cubes and so on.

It is interesting that much of the architecture was conceived with a view to night-time operation and, as a result, considerable attention was given to matters of illumination. In this respect, the Quebec Pavilion is a total success. Congratulations should go to Mr. Fiset and his team. This is a wholly captivating show.

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BY MARIO BUCCI

BY JACQUES FOLCH-RIBAS

BY CLAUDE BEAULIEU

BY YVES ROBILLARD

BY JULES BAZIN
lost in this fair and it is a fact that certain artists have complained that art wasn't meant for such exhibitions. The most successful works at the fair were those which were able to blend with the new ambiance, a case in point being the 30 to 40-foot-high works in the United States Pavilion. The U.S. exhibition, planned so that 3,000 people could view it every hour, proved that certain things were popular, others less so. Certain pop art works, for example, were received quite inordinately while certain works of op art were judged most stimulating. The huge American dome has made it possible to hang works in a sort of void. It is an exciting concept, the effects of which are sure to be felt in the future.

Expo's other successful works were its monumental ones, those with movement and where there was a play of light. Among those which received aesthetic approval were Calder's contribution at the Place du Nickel, the Henry Moore at the British Pavilion, the sculptures of Adam and Lader at the French Pavilion, the immense mural painting by Tamayo at the Mexican Pavilion, the sculptures of Max Bill and Lugnibull at the Swiss Pavilion, that of Gio Pomodoro at the European Community Pavilion and of Arnoldo Pomodoro at the Italian Pavilion, the reliefs of Arman Vaillancourt at the Administration Building and the sculpture of Yves Trudeau at the Place de l'Univers. Special mention for more experimental works goes to Xenakis, Veilova, Tinguey, Niki de Saint-Phalle and Soro.

Overflowing with art in one form and another, Expo invites the viewer to sample and to compare. There are works with strong social connotation, those which convey an idea, a message. A visitor who stands before a Tinguey machine attacking a nana of Niki de Saint-Phalle on the roof of the French Pavilion doesn't necessarily say, "What a beautiful work." But he feels himself directly implicated in the action. There are also such pieces as Wesselman's Mouth Number 10 at the U.S. Pavilion, a sort of talisman against the sexual obsessions of the lipstick and toothpaste companies.

sculpture at expo

BY GUY ROBERT

There is ample evidence that in the past few years, sculpture has emerged as one of the most dynamic of art forms and at Expo 67, the fact has been clearly restated. In developing Expo's general theme, Man and His World, considerable thought was given to artistic endeavor and the millions of visitors who sought information on such wide-ranging subjects as over-population, scientific research and new sources of food were constantly reminded of the works of artists in contemporary society.

A museum was created specially for a sort of retrospective of the plastic arts over the centuries. Two international exhibitions, one dedicated to photography, the other to design, showed man in relation to his daily life. And to underline a particular aspect of the artistic scene of the 20th century, an International Exhibition of Contemporary Sculpture was organized.

The exhibition was stimulating one, bringing together some 50 of the most interesting sculptures of the century, beginning with Rodin. Each artist was represented by one work, displayed in a natural garden setting. The oldest artists, now deceased, were in no way ignored but the relatively recent generation was given an equal footing with the classic sculptors. It was a classical presentation for the most part with such works as Rodin's Balzac, Archipenko's Femme Se Coiffant, Boccioni's Etude Dynamique du Corps Humain, Brancusi's Le Coq and Duchamp-Villon's Grand Cheval. The area behind the Restaurant Hélène de Champlain allowed for excellent grouping of a series on the human being and here there was a majestic Picasso group called Les Baigneuses.

The exhibition corporation asked for important works from some 40 Canadian sculptors (important partly on a cost basis since some of the budgets discussed were in the $50,000 bracket) but generally speaking, our sculptors missed an extraordinary opportunity to show their high quality of workmanship. Vaillancourt's granite piece, for example, was a good one but the sculptor should have taken advantage of the situation to produce something especially for Expo. (His work had been done two years earlier.) Special mention must be made, however, of Jordi Bonet's excellent group, Yves Trudeau's mechanized robot, Bergeron's Don Quichotte, Suzanne Guinte's Mère et Enfants, Sowel Ergog's strong piece and Louis Archambault's big work.

design at expo

BY LAURENT LAMY

The Pavilion of Design at Expo 67 is dedicated to the people of tomorrow and inside one finds projects, models, prototypes—but not finished objects as such. At the Galerie d'Art and at the international exhibition of sculpture and at the photograph pavilion the works are catalogued and signed. At the Pavilion of Design, the exhibits do not bear one signature but the names of two or three students, and often of a school.

the past at expo

BY PAUL GLADU

Unlike individuals, nations pride themselves on their old age and in the modern world of Expo 67 are many objects and numerous reminiscences of antiquity. It is marvellous that the past has influenced us and that we have managed to learn so much about the activities of our ancestors. Nobody wants to disappear entirely from memory and we all cherish a secret hope that our own deeds will be recalled now and then by our descendants.

One of the interesting places of Expo is the pavilion of Iran which has a collection of pictures recalling the architectural and sculptural splendors of the Assyrians, Chiraz, Teheran, Isphahan. Persepolis the names alone are enough to stir the imagination. And there is excitement in comparing things in for example the ancient Egyptian construction with that of the United States Pavilion or the completely rational concept of Habitat 67. Extremes yes, and yet they are virtually side by side.

There is no doubt that art is the continuing, faithful reflection of life. At Olympic House, Les Lutteurs, a rare object of the Greek-Roman period, summarises a period in time. The pavilion of India, a true masterpiece of reconstruction, bears the extreme subtleties of its civilization and leaves our occidental minds a little baffled by spiritual aspects we cannot quite comprehend. Art is often the most truthful reflection of history and often the only existing link between seemingly dissimilar elements.

The Maya shine in history because of their marvellous work in stone. The Scandinavians confirm their superiority in the field of metal, as evidenced by the Viking sword in the Scandinavian Pavilion. Greece offers various "canons". And there are the distant connecting links: a work by Giacometti is inspired by Etruscan art; a Henry Moore reminds us of the Maya-Tolete civilization of Mexico.

museum of contemporary art

BY HENRI BARRAS

Organized to coincide with Canada's Centennial celebrations and Expo 67, two exhibitions of primary importance were held this summer by the Montreal Museum of Contemporary Art. 

Panorama of Quebec Painting from 1940 to 1966 was presented in two parts: the first, Panorama I, encompassing the years 1940 to 1955, was held during May and June; the second, Panorama II, concerned with 1956 to 1966, during July and August.

The second exhibition, Art and Movement, organized by Gilles Henault, director of the museum, in collaboration with the Denise Rene Gallery of Paris, was featured during September.

Panorama, naturally enough, gives prominence to the work of Paul Emile Borduas and to members of the automatist school, and to the efforts of Alfred Pellan. Notable among the paintings of these masters are La Magie de ta Chaussure, by Pellan, and, by Borduas, Carrot de Bul, Eaut de Am, and Lesandes Fleurs.

Of equal importance to this exhibition of contemporary Quebec paintings are such representative works of Jean-Paul Riopelle as Composition (1947), Composition (1952) and Olympiques (1955).

Art and Movement presents 64 works, which include those of Mortensen, Mondrian, Delaunay, Heribit, Arp, Albers, de Vassarely, 1184, RUE MACKAY, MONTREAL 933-6827 B1JOUTIER-ORFÈVRE
Yrual, Mack, Caldera, Tomasello, Tinguey, Schoeffier, Takis and Calder.

claude blin

BY GUY ROBERT

The materials of artistic expression need not be limited; the sculptor works not only in stone and clay, and the painter does not confine his talents to oils and pastels. In fact, each century, each period, utilizes new materials e.g. the various metals and plastics which the modern artist employs. At a showing held at Musée de Fine Arts on Crescent street during June and July, Claude Blin exhibited remarkable examples of the uses of a polyester resin. This is an extremely versatile plastic material, in liquid form, which can be solidified rapidly by heat or cold. Its many advantages over other plastics are illustrated by Blin's use of the material in his "panneaux solaires".

cuba

BY CLAUDE LYSE GAGNON

Cuba celebrated its week at Expo 67 with a series of events ranging all the way from a ball to a fashion show. There were engravings at the Ecole des Beaux Arts, caricatures at Galerie Le Gobelet and paintings at the Galerie Libre. The show at Galerie Libre included the pioneers still alive, Amelia Pelzone, René Portocarrero, Raúl Martínez, Mariano Rodriguez. The last two even made the trip here and presented their younger confrères. In all, 10 Cuban painters, all contemporary, presented some 30 canvasses, abstract, original, bursting with color and often humorous.

Dominion Gallery

C.-I. G.

Few gallery owners can boast of having two sculptures, one signed Redin, the other signed Moore, in front of their doors. But the Dominion Gallery can make this boast. And inside on the first floor, the gallery has been holding an exhibition of 75 sculptures by Redin. Works by Moore are located elsewhere in the building. The show opened in May and by August, only 30-odd Rodins remained unsold. Collectors came from Holland, the United States, Britain and all the provinces of Canada to see and buy. Only one piece in the collection was not for sale.

riopelle

BY DENYS MORISSET

An exhibition of the work of Jean-Paul Riopelle, held this summer at the Quebec Museum reveals the many facets of the artist's talents, and displays the genius which has brought him renown in Europe and the United States as one of Canada's foremost painters. The exhibition which drew international attention to the architectural habitat 67, was a showing by the Norman Mackenzie Gallery of the works of sculptor Edward Khinchol. This remarkable premier included his Roxy's, Back Seat Dodge 58, The Illegal Operation and National Debauch in the Kent Week. Another Regina exhibit of note featured the efforts of regional painters and ceramicists, among the latter, Jack Sures, who recently won the Canadian Ceramics award for 1967. Another exhibition held in the city which merited attention was a showing of drawings by Japanese artist Sakamoto, whose works are dedicated to the cause of world peace.

regina

BY UMAN

Under the title Habitat 67 — An Experiment in Housing, the New York Museum of Modern Art recently presented a photographic exhibit which drew international attention to the architectural feat of the unique housing development which is part of Montreal's Expo 67. Photographs were by George Cserna and Robert Perron. Also shown were panoramic views of Expo, and magnificent studies of the City of Montreal by night.

molinari

G.R.

The works of Guido Molinari, considered by many to be the most heralded Canadian artist since Jean-Paul Riopelle, were presented in a one-man show during May and June by the East Hampton, New York gallery, under the title Mural Paintings of 1936. The artist's work so impressed New York critics, that it was conceded that Canada's maturity in this Centennial Year is reflected in art through the works of Molinari.

causes 67 — prints

G.R.

During June, an exhibition entitled Canada 67 — Prints was organized by the New York Museum of Modern Art. Among the artists represented were Lacroix, Bush, Dumouchel, Picher, Bellefeuille, Charbonneau, Steinhouse, Leroux-Guillaume and Pachter. There were also two excellent works by Harold Town, one example of the versatility of Riopelle, and a small relief drawing, Red Maple Leaf, by James Boyd.
The supporters of modern art will likely cry loud that the classical period in painting is dead and that it is absurd to revive the work of Ingres, one of the masters of the classical era. But this year, the centenary of the death of the artist (he died in 1867), is being marked by a big exhibition in Paris.

Eighty paintings and 200 drawings from all around the world will go on display in the Petit Palais from the end of October until the end of January in what certainly promises to be a complete and highly representative collection. Ingres' work included a number of excellent portraits, among them that of Madame Rivière, one of a series of three portraits done in the same family. An extraordinary composition of nudes, Le Bain Turc, was done in 1853 when the artist was 83 years old. The artist planned this work for a long time judging by the number of sketches found after his death. Ingres preferred the big-scale compositions and it was in this field that he won the Prix de Rome. The viewer must play the game with him and, as he would do with abstracts, penetrate the artist's universe, confront the unexpected, savor the strangeness of color.

**Edmund Alleyn**  
**By Marie-France O'Leary**

The works of Edmund Alleyn, now on exhibition in Paris, act as a sort of mirror. We look into it and recognize ourselves. What we see is drama, tragedy, expression pushed to a point of towering malaise in his colored works. There is an extreme regard here for precision and yet the canvasses do not lose their poetry. The vision of Alleyn is that of the man haunted by an industrial civilization. There is a vast difference between his early works and those of today and yet the continuity is there.

**Brussels**  
**By J.M. Van Avermaet**

Among the pre-summer exhibitions in Brussels, the one at the Galerie Isy Brachot was of particular interest. The gallery, with its excellent manner of presentation and the quality of its lighting, is among the best of the European galleries. The show in question featured the works of Marcel Dognin and Enrico Brando and the viewers were given a wide selection of paintings for comparison purposes. The gallery plans a Creten-George retrospective following which there will be an exhibition of 100 of the works of Magritte.

**Panorama**  
**By Lucile Ouimet**

Some Canadian artists who have made their mark in the art world but whose works are not yet widely known by the public form part of Panorama, a series of books recently published by Les Éditions Lidec, Inc., of Montreal. The first four volumes are dedicated to Kitite Bruneau, Gaston Petit, Normand Hudon and Richard Lacroix and in each case the author is Jacques de Roussan, the art critic. Prefaces to the books were written by Paul Mercier, Henri Barras, Alfred Pelland and Yves Robillard.

**Zadkine**  
**By Andrée Paradis**

A number of books have been published about Zadkine and his works, one of the most recent of which is The Secret World of Zadkine, seen by Donald Buchanan. It is part of the Albums d'Art Collection, under the direction of Jœl Aréty, Paris, and was realized with the co-operation of Hamilton G. Southam, director of the National Art Centre of Ottawa. The photographs are entirely faithful to the sculptures and there are short poetic texts to go along with them.

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There was no need for shame because of the Vienna Opera, the La Scala of Milan, the Bolshoi of Moscow, or the opera companies of Hamburg and Stockholm. The Opera de Montréal had not yet come into being and once again the Montreal Symphony Orchestra came to the rescue. The orchestra had previously produced Tosca, Aida, Carmen and La Traviata among others and this summer it offered a production of Gounod's Faust and Verdi's Otello. With one work in French and the other in Italian, there was something to please everyone and the consensus was that, in many ways, the two presentations compared favorably with the imports brought here for Expo 67's World Festival.

Otello was perhaps the outstanding success. The production did justice to the original work and would have been acclaimed on any stage in the world. The event was a success because of a happy assortment of talents among them Zubin Mehta, conductor of the orchestra; Carlo Maestrini, who came from Italy to produce the show; and particularly the singers who brought the opera to life. The singers were all Canadians and among them, of course, was Jon Vickers, one of the great tenors of our time and an important actor. His performance was a poignant one. I was familiar with the very beautiful voice of Teresa Stratas (Desdemona) but I was struck by the intensity with which she played her role in this opera. There was objection to the part going to such a young singer we think of the role in terms of a Tebaldi but I do not share this view. It seems quite logical to me that Otello would favor a woman younger than he.

Faust, which was presented alternately with Otello, was a very good production but it lacked the international quality of the other. It must be noted, too, that Otello as a work is superior to Faust. Faust's main qualities, in my view, were the sets by Robert Prevost and the musical direction of Wilfrid Pelletier. Generally speaking, it was a well-sung Faust but particularly, it was a well-directed one.