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Expo '67 has changed considerably the face of Ste. Helen's Island, and before the original beauty of the site fades from memory, we might recall its place in history and imagine how it appeared to the first white settlers of this country.

Legend has it that, in 1620, Samuel de Champlain acquired the island with his wife's dowry. This, of course, is pure imagination on the part of a raconteur of a bygone day. It is extremely unlikely that the founder of Quebec could have come into possession of Île Sainte-Hélène twenty years before the establishment of Montreal.

Actually, in 1628, the directors of the Company of New France, which had been founded by Richelieu, gave to Jean de Lauzon, in recognition of his various services, an immense tract of land stretching from Trois-Rivières to Portland, Maine, and comprising some 11,120 square miles. Some of this land passed to the grandchildren of de Lauzon, but most of it was returned to the King of France.

Then, in 1657, Charles Le Moyne acquired a portion of this tract, comprising 30 arpents along the St. Lawrence River, directly across from Montreal, then Ville Marie, and extending to a depth of 100 arpents. This land formed the nucleus of the 1st Longueuil. Seven years later a second concession procured for Longueuil Île Sainte-Hélène, Île Roide and other smaller islands.

For a century and a half the island was devoted to agriculture, until in 1749, the St. Lawrence Company of New France acquired it. Construction of fortifications was begun in 1780, and by 1849 battlements, a powder house, block house and officers' quarters had been erected.

In 1870, the British were abandoning their various possessions. The Island at that time was ceded to the Federal Government, which in turn granted permission to the City of Montreal for the establishment of a park in the southeast section of the Island.

Sundays and holidays, hundreds of Montrealers flocked to the Island for picnics and, other reasons. Not until 1907, however, did the City of Montreal actually purchase the Island, for $200,000. The Federal Government, however, reserved a right of recovery, which they exercised during World War II, when an internment camp was established on the Island.

In 1938, Lord Tweedsmuir officiated at the opening of Ste. Helen's Island as a historic park site. In the years following the Second World War, an outdoor swimming pool, a theatre, and a music pavilion were added. Since then, the Island has gone through an extensive programme of recovery, which it is hoped, will be continued. The Island is now open to the public, Mayor Houle officiated at the grand opening.

architectural planning

BY CLAUDE BEAULIEU

Exhibitions free us with all sorts of thoughts, make us consider all manner of concepts. They make us aware of form and harmony. They urge us to examine every projection of the future. The Montreal Expo 67 makes us particularly aware of the fact that Man has retained an element of human dignity, that is intimate and there is a freshness to it. The casual viewer, with time on his hands, savors its natural surroundings. There are old things and new things — and all have an emotional appeal of one kind or another. The exhibition is a conglomeration of many things and for us, it is an experience entirely without precedence.

This mammoth confrontation was our David's challenge.

The audio-visual at expo

BY YVES ROBILLARD

Never has there been a more unusual exhibition. It is an audio-visual technique in the way that Expo 67 has done in Montreal and it seems entirely likely that this is the area in which Expo has made its biggest contribution to world understanding of the human scene. There is no doubt that some of the works of the masters have been
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 indifferently 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 Calders'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 Luginbuhl at the Swiss Pavilion, that of Gio Ponti at the European Community Pavilion and of Arnoldo Pomodoro at the Italian Pavilion, the reliefs of Armand 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, Velzova, Tinguely, Niki de Saint-Phalle and Soto.

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 Tinguely 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 rallying cry against the sexual obsessions of the lipstick and toothpaste companies.

sculpture at expo

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 work 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 is 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 older artists, now deceased, were in no way ignored; a considerable scope was given to the earlier masters of the 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 Helene de Champlain allowed for excellent grouping of a series on the human being and here there was a majestic Picasso group called Les Baigneurs.

The exhibition corporation asked for important works from some 40 Canadian sculptors (important particularly 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. Vuilloud'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 Mere et Enfants, Sowel Ergro'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 reembrances of antiquity. It is marvellous that the past lives on in 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, 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 virtuously side by side.

There is no doubt that art is the continuing, faithful reflection of life. At Olympic House, Les Luteurs, a rare object of the Greek-Roman period, summarizes a period in time. The pavilion of India, a true masterpiece of reconstruction, bares the extreme subtleties of its civilization and leaves our occidental mind 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 Mayas 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, concerning 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 Pelhan, and, by Borduas, Cermet de Boul, Edit d'Amc, 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.
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shows the genius which has brought him renown in Europe
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brook An Gallery in Fredericton, was fired by the board of the
and out into the open, when Donald Andrus, Curator of the Beaver­
and the Curator, who were of the opinion that this exhibition considerably lowered the standards which the Gallery
was trying to maintain. This year, Donald Andrus wrote a scathing
critique on the exhibition in the Fredericton paper. Andrus com­
mented that the exhibition had to expect a critical assessment
which resulted in his questioning the right of any group of paintings
"of such obviously incredible poor standards of artistic quality
be hung in a ranking Canadian gallery." He went on to say that the
organizers and exhibitors failed to see "the gulf that separates what
the gallery."
R. A. Tweedie, Director of the N. B. Travel Bureau and secretary of
the gallery's Board of Governors (he himself aspired once to become
the Gallery's Curator), said that Mr. Andrus was dismissed because
the gallery's Board of Governors (he himself aspired once to become
he was not in "sympathy with the programs, aims and policies" of
he was not in "sympathy with the programs, aims and policies" of
the board as originally laid down by Lord Beaverbrook. Mr. Andrus
was given one hour's notice by the Board, ...
Although this action appears on the surface to be a winning round
for the M.A.A., in reality the professional directors in the Maritimes
are firmly behind Mr. Andrus and it looks as if the M.A.A. Exhibi­
tion will no longer be booked by any of the institutions. More serious,
of course, is the direction which the Board of Governors took
against Mr. Andrus — in their action they failed to see that Mr.
Andrus was in fact trying to protect his Gallery against bad taste and
existing national ridicule in having shown this exhibition in the past.
In final analysis the action of the Board was also an indication of
what is becoming something of a nationa! disease: the interference
and pressures put upon qualified museum personnel by groups of
lay-men. There is no question but that the vast and undesirable
turnover of museum personnel in Canada is mostly caused by this
sort of situation. If the museum profession is to be taken seriously,
the profession may well look upon itself and decide that the time has come for a combined effort to bring this profession
to a level where its opinions and decisions may become more
respected.

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 La Galerie Le Gobelet and
paintings at the Galerie Libre. The show at Galerie Libre included
the pioneers, still alive: Amelia Pelaez, Rene Portocarrero, Raul
Martinez, Mariano Rodriguez. The last two even made the trip
and presented their younger confreres. In all, 10 Cuban painters,
all contemporary, presented some 30 canvasses, abstract, original,
bursting with color and often humorous.

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
critics, however, have been unimpressed by Riopelle as a sculptor,
and it is felt, for example, that Don Quichottt is an imitation of
Daumier without Daumier. And paradoxically, although the artist
is regarded as a master of the giant canvas, some of his most perfect
works are such small water colors as Masque Esquimau and the char­
dcoal drawing Gagone.

BY LOUIS ROMBOUT

A tense situation in the Atlantic art world recently came to a head,
and out into the open, when Donald Andrus, Curator of the Beaver­
brook Art Gallery in Fredericton, was fired by the board of the
Gallery. The issue: amateur painting, or more specifically, the insist­
cence of the Maritime Art Association (primarily an amateur organi­
tion) to have their annual exhibition displayed in professional
institutions. The M.A.A. Exhibition has been hung for years at the
Beaverbrook Art Gallery, ever since Lord Beaverbrook gave a
beneficient nod to the ladies of the M.A.A. in Fredericton, who acted
freely as hostesses in the Gallery. With the emergence of art institu­
tions and professional art gallery directors, the M.A.A. became
increasingly a subject of contention among the directors, who by
and large felt that the influence of the M.A.A. was distracting to the
development of artistic standards in the region: APAC (Atlantic
Provinces Art Circuit) comprising all the professional art institutions
and all of the art galleries associated with universities, was formed
about four years ago as a result of their dissatisfaction with the
M.A.A.

 Although Lord Beaverbrook has been dead for some years, the
Board of the Gallery evidently felt that the policy to display the
M.A.A. annual exhibition should not be touched — against the
advice of the Director and the Curator, who were of the opinion that
this exhibition considerably lowered the standards which the Gallery
was trying to maintain. This year, Donald Andrus wrote a scathing
critique on the exhibition in the Fredericton paper. Andrus com­
mented that the exhibition had to expect a critical assessment
which resulted in his questioning the right of any group of paintings
"of such obviously incredible poor standards of artistic quality
to be hung in a ranking Canadian gallery." He went on to say that the
organizers and exhibitors failed to see "the gulf that separates what
the gulf that separates what
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 majesty 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 Dion, and Enrico Brandani and 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 Editions Lidec, Inc., of Montreal. The first four volumes are dedicated to Kittie 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 Barnas, Alfred Pellan 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. (Le Monde Secret de Zadkine, vu par Donald Buchanan.) It is part of the Albums d'Art Collection, under the direction of Joseph Aertel, 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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Otello and Faust

BY CLAUDE GINGRAS

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 Montreal 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 productions 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.