Vie des arts

Dans les galeries de...

Numéro 51, été 1968

URI : https://id.erudit.org/iderudit/58244ac

Aller au sommaire du numéro

Éditeur(s)
La Société La Vie des Arts

ISSN
0042-5435 (imprimé)
1923-3183 (numérique)

Découvrir la revue

Citer ce document
DANS LES GALERIES DE ....

MONTREAL
MUSEE DES BEAUX-ARTS
1379 ouest, rue Sherbrooke
Jusqu'au 18 aout: Exposition internationale Guggenheim, sculptures de 20 pays;
4-29 septembre: Le Refus Global; 20 septembre-6 octobre: Collection Peter Stuyvesant.

MUSEE DU QUEBEC
Parc des Champs de Bataille

OTTAWA
LA GALERIE NATIONALE DU CANADA
30, rue Elgin
Jusqu'au 15 septembre: Henry Moore; 5-7-1er septembre: 7e Biennale peinture canadienne; 21 septembre-13 octobre: Legs de MacCallum and Jackson.

TORONTO
ROBERTS GALLERY
109, Metcalfe Street

GALERIE ZANETTIN
28 COTE DE LA MONTAGNE
QUEBEC
peintures, sculptures, céramiques
ARTISTES CANADIENS
SUMMARIES OF THE ARTICLES

Translation by BILL TRENT

editorial

BY ANDRÉE PARADIS

Works of art generally live on because they have specific identities. Isolated from their creators, they are autonomous. They may proclaim a basic meaning or truth — but whose? That of the artist, or that of the spectator? Or is the meaning the result of a combination of the artist’s intent and the viewer’s reaction? Then, too, it must be realized that there is the element of time and that this may introduce a third dimension.

It is becoming increasingly difficult to establish the meaning of the contemporary work. Modern art really defies decoding without access to all possible sources of information. Michel Seuphor maintains that the people who are best equipped to popularize modern day art are not the critics but the artists themselves. And in this connection, he cites the dialogues of Mondrian, the works of Kandinsky and Malevitch, the notebooks of Braque, the marginal notes of Leger, Delaunay and Arp and the writings of Klee and Moholy-Nagy.

This thinking is reflected in Great Britain with the publication of Leonardo (Pergamon Press) in which artists contribute texts in which they discuss their works. The publication is primarily intended as a means of communication among artists. Learning is the basis of everything — and, in basic terms, this implies imparting to the young what their elders have learned. There is no great dividing line between art and the public that views it. It is simply a question of communication and the artist is certainly his own best intermediary.

museum of contemporary art

BY GILLES HENAULT

Millions of people visited the International Gallery of Art at Expo 67 last year. The permanent pavilion in which the gallery was set up is now the property of the Quebec Government and since last February it has housed the Museum of Contemporary Art, an institution which owes its existence to the Department of Cultural Affairs.

The museum’s new home is a building that won high praise from the art magazines and critics of the world for its genuinely modernistic qualities. It is located on the Côte du Havre peninsula near the St. Lawrence River and the Expo islands and is only five minutes away from the centre of Montreal. Access to the building is from a large plaza with fountains which allows the visitor ample space from which to survey the architectural harmony of the cubist structure. The severe exterior lines of the building are relieved by four terraces. Entrance is through a series of glass doors leading to a great hall.

The fourth will serve as a library and projection room. From a technical point of view, the installations are the best in Canada and a special electrical system makes it possible to subtly vary the lighting for different kinds of works. The facilities are such that big-scale works can be exhibited easily but small, intimate areas have also been provided for so that smaller canvases can be seen to advantage. The space available is large enough to accommodate big international exhibitions and the museum hopes to be able to bring some of the more important ones here.

The big fear confronting the new collector is that of acquiring a fake. But the fear is usually short-lived because the collector who is really in love with his work goes from museum to museum to examine important collections and eventually he develops a sixth sense that helps him separate the good from the bad. Of course, it is much more difficult to establish the precise origin of a piece than its authenticity. The reason for this is that this whole vast land was always populated by nomads.