**English Translations**

Yvonne Kirbyson et Bill Trent

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Artistic formation in general education

As almost everyone has some creative potential, one of the major responsibilities of art education is to discover the talent of each child and encourage its growth. Today especially, with the increase in leisure time, the arts play an important part in giving life greater meaning and allowing man to express the multiple facets of his personality.

The school can and must provide parallel to the intellectual formation it gives, an opportunity for the awakening of youthful sensitivity by an artistic initiation. Only by beginning at the primary level can the habits and needs be created which will raise the cultural level of the population. In this regard, school art instruction is a very important link in the chain of cultural development.

Formation of the professional artist

This formation of the professional artist requires a constant re-evaluation in the light of new educational thoughts and tendencies, perpetual transformations in the manners of expression, and new uses of material, and finally must be accomplished with a clear vision of the future. Only by beginning at the primary level can the habits and needs be created which will raise the cultural level of the population. In this regard, school art instruction is a very important link in the chain of cultural development.

Exposations internationales de la galerie nationale du canada

9-31 octobre: retrospective de James Wilson Morrice.

LA BIENNALE DE VENISE

Pavillon du Canada

Jusqu’au 20 octobre: peintures de Guido Molinari et sculptures d’Ulysse Contois.

ENGLISH TRANSLATIONS

by yvonne kirbyson - bill trent

ART AND EDUCATION AT UNESCO

BY ANDRÉE PARADIS

Since its inception, UNESCO has best reflected the interest of numerous countries over the past 20 years in a fundamental freedom outlined in the Universal Declaration of Human Rights as “the right to participate freely in the cultural life of the community and take pleasure in the arts.”

The director of the department of art instruction at UNESCO, Madame d’Arcy Hayman is responsible for promoting international co-operation in the teaching and diffusion of the arts through a programme designed to channel artistic education into general education to permit both the formation of the professional artist and the artistic education of the public at large.

The importance of the arts in general culture is an accepted fact. As the director of UNESCO, Mr. René Maheu states it, “one day we will have to speak of culture when we deal with development...man is at once the means and the end of development”.

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ture (art) is being revalued. What theoretical studies (psychology, pedagogy, artis­

culture) are required at what levels, for how long, and where are these studies to be accomplished?

The enquiry commission on the teaching of the arts in Quebec whose report will be given in the course of the autumn of 1968 sought to answer several of these questions and to propose solutions which bear in mind general and local problems. Interested people who will read the report will await with no less impatience the programme of UNESCO which will be submitted at the fifteenth session of the organization, and which will reflect a very special interest in culture, and will orient it to the task of defining and elaborating the standards and methods used for cultural activity in different countries.

leon bellefleur
PAR BERNARD DAGENAIS

The life of a painter has its pleasant surprises and its moments of jubilation. But it is also liberally sprinkled with deceptions and diffi­
cult periods and many a would-be artist, either because of a lack of talent or stamina, has quit. Leon Bellefleur is one of those people with faith in their own talent and today he is ranked among the great painters of Quebec. Some of his paintings, drawings, lithographs and inks will be exhibited in a retrospective to be mounted by the National Gallery of Canada in the fall.

Bellefleur, a man for whom hard work holds no fears, waited 25 years before he could devote himself entirely to painting — he was a teacher for 20 years — and today, at 58, he is still looking for new horizons. He speaks seriously of his voluntary exile in France, which began in 1954, and he says he did not go to that country to discover a new element in his work. It was a question rather of con­
taining the art of painting. He painted us a few of the paintings he has done in a retrospective to be mounted by the National Gallery of Canada in the fall.

For Bellefleur, painting is really a projection of oneself. “We look for a method of expression that resembles us, that clings to us,” he points out. “Painting is a lyrical art. We give it all our aspirations and the work is one of continuous research.”

The artist’s contact with the Old World has had a profound impression on his work and he admits it. “The countryside inspires me,” he states, “and the time I spent in various areas of Provence left its mark on my work. Life there is so full of joy and as warm as the light that shines on the region. My impressions (of Provence) can be seen in my paintings.”

When Leon Bellefleur arrived in Paris, he realized that he had in a way crossed the threshold of things. “I was happy in France,” he says now, “but there was something missing for me. I missed the country, the cold, the snow, the river, the Canadian solitude. I realized I be­

The next day was completely spent in bringing out the motifs by a rubber process in order to obtain models. The onset of the snow put to an end to the work for the time being. We immediately went to the spot, and in a few moments we were on our way. We set out for the Saint-Francois River. In the very heart of the Odanac Indian reserve, traces of an Abenaki occupation were discov­

Moreover, here is an extract which was to be at the source of the dis­

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Formation of cultural animators

The modification of the function of traditional means of diffusion, as well as the appearance of new instruments and means of communi­cation and public education, confronts all countries with a problem of men: whether it is a question of art administrators, of animators of public and educational centers of the type of UNESCO, of art organizations of the type of the National Gallery of Canada, or of artists who are certainly surpassed the actual supply and the requirements will in­

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Quebec can now count petroglyphs among its many treasures. The rock carvings were discovered along the Saint-Francois River in the municipalities of Brompton, Sherbrooke, and Bécancour near their discoverers, Messrs. Jean-Marc Forêt, Claude Carniere, Julien Lathie, and Michel Montmigny. Once the stones were removed from the river to prevent their being harmed either by the action of the ice or overly enthusiastic souvenir hunters, it became possible for us to analyse them more completely and to photograph them. Thus, in the course of this article, the first pictures of these discoveries are pre­

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Jacques Callot

In the department of prints at the National Gallery, Jacques Callot is represented by one long work—a series of a horse rearing. But hidden away in boxes and in closets is a very complete collection of the engravings of the master of Lorraine. In the absence of a formal exhibition, I had the very special privilege of examining the works at my leisure, like so many great works of art, they remain, and in another, 14. Les Bohémiens is a four-piece series. Finally, the famous Grandes Maitresses de la Guerre accounts for 18 plates in the Israel edition of 1633. On the title page of this series, Callot is signified as a "Noble Lorraine." The collection provides a good picture of the artist insofar as evolution of style is concerned. There is ample evidence of maturity both in the technical sense of engraving and on a personal level.

Callot seems to have been one of the first of the modern voices to denounce the savagery of humanity and to give vent to his feelings in the most brutal of expressionism. For the artist, it was a permanent obsession and it is difficult to separate the Guex and the Bohémiens from his Malheurs de la Guerre even if the obvious differences indicate different periods of time.

World traveller, lover of Bohémiens, of itinerant actors and of Italy, Callot was celebrated in Rome and in the royal palaces of France. But his real love was his native province and his home. A wise, quiet man of vision, Callot realized when he reached 30 that he had to do a good deal of engraving in a hurry because his days were numbered. In the splendid collection of the National Gallery, only one item is missing—his crowning effort, Tentation de Saint Antoine.

The seventh biennial of Canadian painting

BY LAURENT LAMY

The seventh Biennial of Canadian painting offered 135 works of 70 artists chosen by a single judge, Mr. William Seitz, the present director of the Rose Art Museum of Brandeis University, Massachusetts. Mr. Seitz was in charge of the remarkable exhibition The Responsive Eye, organized in 1965 when he was the curator of the Museum of Modern Art in New York.

The principle which governed the organization of the Biennial was the reliance on one person to choose the works to be exhibited. This is surely a valid principle: complete confidence is placed in one mind, in one vision, and compromises between divergent personalities are avoided. Free of all ties in a Canadian milieu, Mr. Seitz approached Canadian painting with a new outlook and he was able to see that the Biennial illustrated the fact that the fragmentation of the hard-edge, the soft-edge, those of the structuralists, optic art, and kinetic painting.

As rich as the adventure of lyric abstraction may have been, today it certainly seems to have ended, or rather to be in a suspended state. The Biennial illustrates the fact that the explosion, the fragmentation which seemed to be at the very heart of geometrism. This geometrism which, a few years ago, was so advanced, facing abstract expressionism, then represented only a tendency and defined itself in most cases as an exercise of purity, a cold and intellectual painting which had touched the edge of the abyss of nothingness and silence. The white square of Malevitch was the result of an extreme rigor which could again become creative. Consequently, today we are in a position to appreciate the fertility of geometrism which is related to the most important experiments, that of the hard-edge, the soft-edge, those of the structuralists, optic art, and kinetic painting.

No doubt we can discover reminiscences of nature and reality in several works that are geometric or tend to geometrism. In one of the five works of Tanabe, we rediscover the horizon line, the profile of a mountain or a horse. Pepoon, Eclecticism and Geometrical landscape and Gaudige Cupar by William Ronald offers superpositions similar to certain images of microscopic cups. With his Bache de Neige, Toni Onley appears a realist in the eyes of the 1968 visitor. Having forsaken a lyrism of the most violent expression, Rita Letendre still retains a few emotional signs while using her painting to the acceleration of the modern world. Like Harold Town, McEwen follows a road parallel to that taken by Letendre. He lightens the textures in which his originality lay in order to free, in the technique of hard-edge, the adherents to hard-edge. Molinaro, Bush, Toussaint, Nova, Gaucher, Nakamura, and Pat Ewen, but they paint with an expression in which all lyricism was not excluded, to support a tendency which is increasingly gaining acceptance, that of the hard-edge and the soft-edge, those of the structuralists, optic art, and kinetic painting.

In the exposition, the Structuralists occupy a place apart, constituting a group presented in a homogeneous way and whose main representatives are Lorenz and Bostrom. Thus is evidenced the research by cultural groups, these artists refuse the generally accepted notion of the scientific and the political. For example: Dark bag with four handles to carry the canvas of Harold Holmes and Lawren Harris work with geometrism and optic art at the same time, while Fisher gives a striking demonstration of virtuosity with networks of tightly-drawn intersecting lines which create silkslike effects of a great refinement.

Contrary to this precise research, the social art of the new realists developed under the more or less direct influence of Pop art. The descendants of Dada persist in their denunciation of the world and especially the urban and mechanical universe. This demollition of everything that the materials used — plastic, string, and cardboard — are the very materials composing the objects on which the violent attack is waged. By accepting the most common materials discredited by cultural groups, these artists refuse the generally accepted notion of the scientific and the political which is the result of a slow aesthetic and historical evolution. In this vein are several humorous objects by Ian Baxter, who ridicule the works of several recognized painters.

Another trend which Mr. Seitz sought to illustrate was that of the surrealist-realist which includes painters like Colville, Pratt, Ian Baxter, Rothen, and Lindner. Their vision seems to me to be neither clearly defined nor convincing. The excess of realism in the case of Lindner among others, where every detail receives hardly more emphasis or colour than it has in reality confines this art to a very limited
The Seventieth Biennial of Canadian painting was an exhibition whose quality, diversity, and profusion filled its visitors with curiosity and astonishment. It drew attention to 15 painters, showing five works by each one of them, and also focused on relatively unknown painters. The selection was good both in its homogeneity and in the works chosen from the personal production of the artists who were represented.

PHOTOS BY ARMOUR LANDRY
TEXT BY ANDRÉE PARADIS

Visitors to "Man and His World" were overwhelmed by the change in the Quebec pavilion. What followed the static and rather cold visual presence, winter for Expo '67 was the dynamic, gay, and truly refined image of a Quebec seen at its best, a human and receptive Quebec.

In a poetic time of 30 days this radical transformation was accomplished by a determined crew led by M. Pierre Bataillard, a Swiss designer well known in Europe, who was engaged by the S.O.P.E.C. agency as adviser. Czechoslovakia awarded him the first prize for design last fall. He is, moreover, responsible for the visual presentation of the Peace pavilion and the Belgian pavilion in Osaka.

Pierre Bataillard knew how to translate a characteristic notion of Quebec — its space, by accentuating the airy element and suspending from a multitude of mobiles, the familiar objects of life, sometimes useful and sometimes humorous that define our tastes and fundamental interests.

Seen from this angle, Quebec becomes a land of milk and honey devoted to the art of living well. It invites one to discover a rich and varied nature, to practise many sports, to appreciate the arts, to savour the delights of a fine table, and in addition, to measure the importance of our natural mineral, forest, and hydro electric wealth.

As the visitor's eye sweeps the display, his heart takes wing. He experiences a migratory feeling, and wants to stop at Côte de Beaupré to ferret with the tufted and blue-billed ducks and discover Percé and Bonaventure Island with the gannets. Above his head revolves an irresistible fantasy.

Everything mingle happily: church and state, sports and the treasures of fine crafts, winter scenes and summer images. This is the mirror of a country that is slowly discovering its strength in harmony.

The impassioned eye of the photographer captured the taste for an attractive happiness, the forces of unity at work, and wants to stop at Côte de Beaupré to ferret with the tufted and blue-billed ducks and discover Percé and Bonaventure Island with the gannets. Above his head revolves an irresistible fantasy.

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And the demonstrations which were held with the approval of the police unfolded in an accepted fashion in order to avoid the intervention of military detachments who were waiting it out at the edge of the Venice Giardini beside a small sit-in of young people who proclaimed themselves heroes of the avant-garde of a political revolution that has, in the new order, the hot sun soon dispelled these neglected boys and girls, who seemed hippies on a trip or students out on a spree; later they were seen sipping lemonade on San Marco square.

The Venice demonstrations revealed the discontent of rejected artists, some communist agitation, and some of the scales of student anarchy, but they also indicated, after so many years, a weariness with the Festival's format and especially the prizes which have become prey to commercial exploitation and sensational publicity. No doubt the format of the Festival can be changed, rejuvenated, its scope extended; those who are at odds with the format can, as has been done the last few years, simply refrain from taking part in it. But the Festival, even such as evidenced in 1968, still remains one of the most important international exhibitions, a centre of admiringly diverse and impressively dynamic confrontations, where no modern art forms seem to have been neglected or censored a priori.

A certain disposition

While there is certainly no question of minimizing the facts, the explanation of the disorder must be placed in its proper framework: the demonstrations which were held with the approval of the police unfolded in an accepted fashion in order to avoid the intervention of military detachments who were waiting it out at the edge of the Venice Giardini beside a small sit-in of young people who proclaimed themselves heroes of the avant-garde of a political revolution that has, in the new order, the hot sun soon dispelled these neglected boys and girls, who seemed hippies on a trip or students out on a spree; later they were seen sipping lemonade on San Marco square.

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A return to representation

The Thirty-fourth Biennial Venice Festival lavishly provides examples of a wide return to a representative style in painting and in sculpture, after the abstract style of the last 20 years, and this turning back can be explained by the fact that abstract art has evolved a new form of academics whose imperious dictates the artist cannot easily tolerate. In large measure, the main spring of this return to a representative style is American pop art which, as is generally recognized was inspired by Dada, but which possesses its own characteristics including a subject to the representation of modern reality accompanied by an attitude ranging from mildly allusive to vehemently protestive.

The representative style which exposes and relates facts already has, in the last seven or eight years, attracted the critics' attention and offers legible works which narrate a tale in a single image or in a sequence of images (as is the case in medieval painting), which present events, which set a mood. This narrating representative style can take on the colours of political protest or social revolt, of erotic complicity, or philosophical considerations, but most of the time it is inspired by an inner essence to the times and to life as a whole, for example, in the Venezuelan pavilion, which is entirely devoted to the works of Mattol, this narrative representation attains a poetic equality which it all too frequently lacks elsewhere. In the Belgian pavilion, the Mara trait by one for a moral based on pleasure, the pleasure of seeing and showing woman by angular figurations and through suggestive cut-outs which translate his great talent. In the same pavilion awaits the pleasant surprise of finding almost 15 paintings by Paul Delvaux, works dated from 1936 to 1968 which allow...
one to trace the evolution of this famous surrealist painter.

From narrative representation we proceed to an experimental representation which is more greatly interested in the manner of painting than in the subject, concerned less with content than that which concerns representation becomes a mere tool, a way of giving precise contours and shapes to objects, humble or sophisticated, it matters little, and producing example from Finland (Hartman), Roumania (Maitec), Czechoslovakia (Pecil), Cyprus (Kyrikiou), France (Kowalski), Yugoslavia (Sute) and Japan (Miki) are all executing the same salutary return to authenticity and originality, creation or copy. By way of example, I prefer the environment room of Red Grooms, a work full of fantasy and lively spirit, to the works of Arman, Grooms has inherited from pop art the feeling for caricature and an integral esthetic nonchalance. His "environment" entitled City of Chicago is the main attraction of the American pavilion picked with variations in the same style; Arman demolishes a piano, fixes a piece on a panel and entitles this "directed accident" Choi & Water's the entire exhibition dealt with in this way, forgetting neither the Vedas de Pagani, nor music; accumulations of this sort will signify for many people only a bizarre taste for pretentious eccentricity.

The big eye-opener of the English pavilion and abstract art is Bridget Riley not only do her large canvases possess the best technical and visual qualities of op art, but they have moreover, the charm and poetry which are so often lacking in abstract works, weighted down with meaningless by-products. Riley possesses the secret of a forceful impact and beauty that immediately staggers and delights the senses, whose entire subtle impression does not fade after the initial shock; indeed to the contrary, a work by Riley (who was born in London in 1931) is not content itself without making an amusing decoration or a visual assault; without pseudo-metaphysical lucubrations to explain a right angle or a curve, without computer-like calculation, this artist constructs in an empirical fashion works of an admirable beauty and touch at once definitive which certainly proves that cold abstract art (linear, geometric, minimal, opto... etc.) can also generate excellent works if the artist has an authentic feeling to communicate, something to show us like Mondrian, or Vassily, or ... Chagall, Rouault, Klee, Pollock, and Piero della Francesca.

After the discovery of Bridget Riley in op, we can call attention to the Swiss variations on Mondrian by Fritz Glarner, the rigorous compositions by Jean Dewasne in the French pavilion, the proud and masterful balanced works by Luc Peire of Belgium; the parallel bands by Molinari of Canada; and Giovanni Korompay of Italy who suspended in space like nightmarish feelers emitted from each end of the canvases to life and fortunately relieve them of a mannerism which certainly proves that cold abstract art can also be difficult; not only to a certain prize of Venice to Tamayo for the quality of his art, the significance of his work, and the importance of his presence in Venice in 1968. Other exponents of experimental representation include Frank Gallo of Chicago whose distinctive anatomical constructions are beginning to win acceptance; the Polish artist Tchorzewski whose captivating paintings bring to mind the best images of Roland Giguère, and also the Cypriot Skotinos, the Roumanian Grigorescu, the Italian Ceroli whose profiles do not fail to evoke the Snow's characters.

Another area of representation finds its inspiration in fashion, in the pressures of the marketplace and gathers together those who exploit, often moreover with a remarkable talent, the paths which others have cleared for them; susceptible to influences, these artists contribute in a second way to bring back by a caricature of the Parthenon, by destroying a ruin. Would not this anti-esthetism be the search for a new esthetics? Most of the themes of the displays and their plastic expression using diagrams of urban systems sought to demonstrate the absurdity of modern urban life; a negative or insufficient use of the framework of life, instability only one artist whose works fill its pavilion: and Carol Visser brilliantly takes up the challenge of a one man exhibit with his compositions of a rigor whose severity becomes supple by a grandiloquence of proportion.

Organic sculpture is no less abundant in spite of the tide of object and minimal sculpture: the Spaniard Amador, the Yugoslav Logo and another Spaniard Subirachs are ample witness of this. Apart from Schoeffer in the French pavilion (as we know he is a prophet and high priest of kinetic art), two artists in particular attract attention: the Italian Marcello Morandini whose compositions of rhythmic analysis are an invitation to a new perception of space and perspective; and the Canadian Ulyse Comtois who offers sculptures yet to be done, to use his own words sculptures to finish; for the most part they are columns upon which more or less successful variations can be built to infinity, according exactly with the rhythms of the determined compositions. This is the approach of an artist who is interested in inviting the spectator to a direct and active participation; the artist provides a tool, rather as a piano manufacturer does and the 'customer' finishes it off according to his inclination or his talent.

What of the next festival?

In 1968 the 54th Biennale Venice Festival brings together 35 countries, hundreds of artists, thousands of works, in a vast international exhibition: in spite of some of the outmoded aspects of the format, we hope that this festival will continue to hold the dominant position which it has had since the two or three generations. The will to destroy of a handful of anarchists cannot conquer the patient perseverance of those who are working to build a better world where everyone is free and it is possible to create gathering places for men of many nations: for, is such not the basic function of the work of art?

the "great number" at the fourteenth milano triennal 1968

BY CLAUDE BEAULIEU

The 1968 Milan Triennial lay in the path of student protest; it closed its doors to re-open them on Sunday, June 50th.

This year the theme was "the great number", a subject dealing with some aspects of the problems of modern society. What was precisely to be examined was the scope, production, relationships, communication, and organization of the daily life of the mass of humanity.

Primarily the theme was concerned with-town-planning in its general conceptions or in certain detailed aspects, then with architecture and the objects that play a role in our daily lives. These controversial subjects were apt to inflame the minds of young people who were struggling against a civilization which which is known that this, mass production caught in an irreversible mesh of speeds spills on to an urban population that has been swelling in a phenomenal way since the last century, reaching, since the end of the last World War, an alarming point which announced inconceivable prospects for the future. The very spirit of the Milan Triennial is propitious to an exposition such as this, which has to devote itself to confront resolutely and squarely a most foreboding future. The Triennial's manner of expression is aggressive, the stimulus the visitor receives should make him uneasy, the problems that he encounters should make him uneasy, the problems that he encounters should make him uneasy, the problems that he encounters should make him uneasy, the problems that he encounters should make him uneasy. The Milan Triennial was the "Great Number", a subject dealing with some aspects of the problems of modern society. What was precisely to be examined was the scope, production, relationships, communication, and organization of the daily life of the mass of humanity.

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How did different nations interpret the theme that was submitted to them? Several countries were content to create theatrical sets with an evident displacement of the local and authentic context, by using purely utilitarian elements whose arrangement appeared improvised: there was sound, suggestive noises, projections and lighting effects; photos had an important place in this presentation; large photos were projected at lightning fast speed, as great sonorous tubes burst out in space like nightmarish feelers emitted from each end and muffled sounds that were amplified and obsessive. One country wanted to mark in its search the point from which there is no turning back by a caricature of the Parthenon, by destroying a ruin. Would not this anti-esthetism be the search for a new esthetics? Most of the themes of the displays and their plastic expression using diagrams of urban systems sought to demonstrate the absurdity of modern urban life; a negative or insufficient use of the framework of life, instability
or the obsessive planning of industrial societies of today, the invading and misunderstood urbanisation of the countryside, and the incoherent and vital protest of youth. All these themes served as introduction to the exhibition. Town planning, architecture, graphic artists had been called on to illustrate this area of environmental creation. Saul Bass and Herb Rosenthal for example, use an impressive number of dividers, some of which are partly open according to a predetermined plan. The exhibition was conceived as an atmosphere where the fever-pitch for classification is demented. The architects Alison and Peter Smithson heap up temporary structures to condemn the transformation and camouflage of modern town planning. The buildings, products, and tendencies which the architect of the future must surpass, are far from the trite and functional to the fine points of an accomplished architecture. But all this very civilized polish would have been enhanced by acting as a framework for an impulsive research on a subject very vital to the future of a population which suffers a great deal from ignorance in making ends meet in the domain of town-planning. There is some danger in working in a vacuum when the pulse of the entire country is to be measured, a pulse which seems to throb with a vigorous life-blood.

Why did our country, which we like to cite as belonging to the 21st century exhibit in such an affected and static way at the Triennal whose dynamic, if not scandalous spirit is dutifully turned to the future. Everyone can feel some pride looking at reproductions of Simon Fraser University or Peel subway station, and dream of replacing the horrible benches installed along Montreal sidewalks with those of moulded concrete by Pierre Rivard, and perhaps admire the new line by architects of the future which suffers so much from ignorance in making ends meet in the domain of town-planning. There is some danger in working in a vacuum when the pulse of the entire country is to be measured, a pulse which seems to throb with a vigorous life-blood.

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tive when it aims less to furnish than to strip away or erase, or more precisely, when it aims less to adorn than to transform. Normally, painting by FEITO, because it is the ‘measure of an inner cry’ should trouble, disturb, and disconcert the man who encounters it. Here even the subtlety is savage. In exciting exchange, prayer and blasphemy are the same words, and great silences are juxtaposed with earth-quakes caught suddenly in the very measure by which eternity can provide a glimpse of the fleeting.

At the same time that painting stepped up to the easel, it reduced its field of vision, its spatial action; it enclosed the world, whereas in primitive and medieval cells, and in renaissance frescoes it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or Renaissance frescoes, it unfolded or 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sculpture of 20 nations brings to light the intense vitality of a sculpture that corresponds to "the post-metaphysical time in which we live", according to Edward F. Fry, associated curator of the museum, who spent two years visiting 20 countries to assemble his exhibition. After Toronto and Ottawa, Montreal's Musée des Beaux-Arts received the exhibition, completed by 80 artists from 20 countries, illustrating the great period of activity of the 1960s.

The exhibition was chronologically divided and allowed one to trace the evolution of sculpture and situate in time the works exhibited. The exhibition was preceded by the exhibition director, Thomas M. Messer, and the Canadian tour was organized in conjunction with the National Gallery of Canada, the Ontario Art Gallery and the Beaux-Arts Museum in Montreal. A catalogue was published; besides the reproductions, it contains an important bibliography.

The director of the Ontario Art Gallery, Mr. W.J. Withrow in his preface to the exhibition of Henry Moore: The Last Ten Years specified that this comparatively modest exhibition renders homage to one of the most influential living sculptors in Great Britain. The exhibition has toured Canada almost a year with extended visits in Toronto, Ottawa, Charlottetown, and St. Johns, among other cities. Mr. Withrow emphasizes that Canadian collectors are keenly interested in Moore and that in Toronto alone there are about fifty master works in collections.

Suomi was with us during the summer months at the Museum of Contemporary Art, and during early autumn at the Museum of Quebec — he is a robust painter, simple and direct. This retrospective of his work, comprising 36 paintings, one tapestry, seven engravings, and two copper works, was organized in the framework of cultural exchanges with France — with the collaboration of the artist and the Knediller Gallery of New York, and thanks to the generosity of foreign museums and collectors. A catalogue was prepared for the retrospective. The biographical notes take into account all exhibitions since 1947. The Museum of Contemporary Art purchased a 1964 canvas, 236 x 300.

The exhibition Graphica '68, presented in July and August at the Canada Design Centre at Place Bonaventure, under the auspices of the National Council of industrial esthetics and the Canadian Ministry of Industry, was an homage to the best newspaper and advertising layouts of the last decade during the last year. The exhibition, prepared by the Graphica Club of Montreal and the Art Directors Club of Toronto, saw 4,350 works submitted, of which 262 were retained for purposes of exhibition. Twelve were given gold medals.

Art exhibitions succeeded one another at the Jeunesses Musicales Centre in Orford during the summer — the open air sculpture display, the tapestries of Mariette Rousseau-Vermette, the bronze work of Suozz-Coste, Mario Merola and Louis Jaque. These exhibitions provide new inspiration and encouragement to young artists.

Arts Magazine — Summer 1968 — concerning an exhibition of Louis Jaque held at the Spectrum Gallery in New York in June 68, the following comment by Robert Coates is particularly remarkable for the unorthodox use of the breaking down of the solar spectrum. Usually when a ray crosses a prism we obtain as a result a scale of colours ranging from red to violet. "The spectrum series of Louis Jaque explores a field of light which goes from blue to chestnut — from red to green — from orange to magenta. These colours become generators of form — troubling forms and infinite spaces reminiscent of columns, of labyrinths and corridors which go nowhere and are yet omnipresent. This Canadian artist has made an exceptional contribution to esthetics and techniques that should not be ignored."

In July Louis Jaque and Mario Merola exhibited in the Rotunda of the Auditorium of the Jeunesses Musicales Centre of Arts and Music, Orford. From August 2nd to September 1st, Louis Jaque exhibited at the new gallery "L'Apogée", Saint-Sauveur-des-Monts.

pro musica

BY CLAUDE GINGRAS

The Pro Musica Society was founded 20 years ago by Madame Constant Gendreau of Montreal who remains its director. The Society's basic aim is to make the entire range of chamber music accessible to the public at large. There was a very real need to allow more people to share in this "quintessence of music" in a city of over one million people, where such concerts were irregularly held by some of the most important works of chamber music. In principle every program includes a contemporary work to maintain the important sense of discovery. All the great artists from Fischer-Dieskau, who like several artists made his American debut here, to the Stuttgart Chamber Orchestra and the Amadeus and Julliard Quartets have performed for Pro Musica.

The Pro Musica Society has become vital to the life of music in Montreal, and in Canada.

national film board book

BY JACQUES DE ROUSSAN

Ces visages Qui Sont Un Pays, published by the National Film Board of Canada, is an imposing album of photographs. The book, published this year in Ottawa, is a 240-page work which Rina Lasnier has divided into some three dozen chapters. The object of the book seems to have been to capture the quintessence of music in pictures and some 40 photographers took part in the experiment.

primitive art in artists' workshops

BY GUY ROBERT

In 1967 the Musée de l'Homme in Paris, due to the efforts of the Friends of the Museum Society presented another outstanding exhibition — Primitive Art in the Artists' Workshop. Ably directed by Marcel Evrard, commissioner of the exhibit, and presided over by Mme Alice de Rothschild, the exhibition offered 158 works from the personal collection of 64 artists who included Picasso, Braque, Matisse, Ernst, and Soulages.

"Does the owner of an African mask or Mexican idol ever cease to wonder if the chosen companion of his daily life continues to enjoy a secret life?" is the question raised by M. Jacques Millot director of the Musée de l'Homme. French thinker A. Picon sees the primitive work as a leaven, a seed, a food, a condensed life" for the contemporary artist. Jean Laude in his preface emphasizes the role of primitive art as a stimulus, a provocation, an invitation to imaginings or the great rites of transmutations and metamorphosis. This work is presented by the Salle Maisonneuve in Place des Arts, supervised by Madame Gendreau, who projects succeed. Pro Musica is one of the most important musical societies in Montreal. Its success has spawned numerous imitators in other cities.

The list of works presented by Pro Musica is impressive: in all 700 of the most important works of chamber music. In principle every program includes a contemporary work to maintain the important sense of discovery. All the great artists from Fischer-Dieskau, who like several artists made his American debut here, to the Stuttgart Chamber Orchestra and the Amadeus and Julliard Quartets have performed for Pro Musica.

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A small auction held at Jacoby's in August featured a varied collection of Canadian paintings which were sold at satisfactory prices. The highest price, $450, was paid for a landscape drawing by Suozz-Coste. A landscape in oils by Goodridge Roberts brought $275 and a pastel by Berthe des Cayes, went for $250. Other artists in the Canadian collection were Ralph W. Burton, Paul Caron, Stanley Cosgrove, Georges Delfosse, Clarence Gagnon, Henri Hebert, Rita Mount, Graham Norwell and Sherrill Scott.