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Aller au sommaire du numéro

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a lively debate in bordeaux

BY ANDREE PARADIS

The topic of these animated discussions was "Art and Television," the theme of this year's annual assembly of the International Society of Art Critics which met in Bordeaux from September 5th to 15th. (1) Four addresses were delivered by representatives of France, the Netherlands, Sweden, and Yugoslavia, that stated the motivating principles or related the decisive experiments of these countries. Some rather unsuccessful films were also shown. Fortunately, the debate that ensued established the need for art critics to enter a truly active phase, that is to say, to participate by becoming the advisors to the leading art programmes or else to animate by assuming the direction of the arts from sets of from 300 to 1000 copies.

The television marriage has been a rather strained one in most countries, it can however be noted that many attempts are being made so that art televising can become a reality and so that it can fulfill the role in which it has been cast in public use. In a general way, pre-existent technical problems remain unresolved; moreover, art televising must be assured a position that is at least equivalent to that granted the televising of music, theatre, and films, and it must be given absolute freedom.

At the present time the exclusive nature of the art shown on television in ever decreasing amounts is being censured. Repeatedly it is being emphasized that this art is meaningless for most of the viewers, that it leaves the masses indifferent, and that it arouses suspicion beyond the circle of initiates. It is mistreating the problems to blame the subject matter, to make it the scapegoat for all the inadequacies, in truth the culprit is the unimaginative methods of presentation; it is equally important that habits be changed and that new attitudes be adopted.

In this area, Sweden has followed an interesting course. Kristian Romare reports that his country has established coordination between certain television programmes and the distribution of reproductions of the works of art. Profiting by a state subsidy, a television art critic and a graphic arts editor undertook the venture. Known by the name of MultiKonst-Art Multi, it convened about sixty Swedish artists chosen by a jury that invited them to create objects, prints, and paintings in sets of from 100 to 1000 copies.

The idea of the sets was first of all to multiply the exhibitions which were opened simultaneously in about 100 Swedish cities, from Northern Lapland to Southern Scandinavia. The televised opening was followed by two weeks of exhibitions during which programmes relating to the exhibitions were presented on radio and television.

The programmes especially sought to change certain outmoded ideas, to make the meeting with art and the artist less solemn. Their goal was to increase interest by public-by seeking its participation in contests and as a studio audience to the programmes. If we add that this multiplication of media immediately aroused a great deal of attention in the press and in periodicals, the impact of the experiment can be easily evaluated.

Besides, later on the project was the object of sociological studies which allowed the character of the public to be analyzed. It became apparent that Art Multi increased the interest of the public, but the social composition of this public remained about the same. The process of democratization requires more thought and patience than can be supposed in the beginning stages. Consequently, in 1969, the exhibition will no longer be presented in museums but in 3,000 Swedish schools at the same time. It is hoped that this method will integrate the exhibition into modern school instruction with the help of audio-visual methods.

Yugoslavia shares Sweden's ideas on the relations between art and television and considers that the problem must be studied from the point of view of the function of art, of communication, and of medium. Does current art surpass its pure phenomenological level, that is to say its proper nature? Are we conscious of the new environment which the electronic age is creating? Instead of the laborious (no doubt attributable to difficulties of translation) account of the Yugoslavian representative, Marko Mestrovic, it remains that this thinking favours the theories of Marshall Mc Luhan whose audacious comprehension of the medium in the unlimited understanding of the direct and indirect implications on human behaviour, it accepts. But the assembly did not convene a very ardent group of "Mc Luhanists".

...the rather skeptical attitude especially sought clear ideas.

France and the Netherlands were especially interested in methodology concerning art and television. Dutch radio-television according to the report of J. Jaffé presents two kinds of programmes devoted to art. Destined for different publics, they are each planned in an appropriate spirit. One is a series of televised conferences which proposes to familiarize the general public with established values; the series aims at acquainting the still uninformed masses with the language of worlds of the arts.

The other series under the title of "national heritage" especially tries to concentrate the attention of a more restricted but sufficiently large public on the treasures of painting, sculpture, graphic arts, and applied art which exist in great numbers in the state museums and in public collections dependent on municipalities and institutions throughout the entire country.

The first series concerns the understanding of works of art. M. Pierre Jansen, author and director of the programme believes that at the world flooded, and to a certain extent actualized by pictures, one must return to origins. Thus he approaches the works of art, as directly as possible, especially the works known by the public at large, only as objects and not at all in their nature as a work of art! He is especially interested in knowing that the series, and analogies, that it should be created anew each time by the viewer and that it can be as creative as to decipher the contents of a painting, as to read an adventure novel. The great pitfall to be avoided in such programmes is to make the public only look at the pictures. This can be done by developing the historical background of the works and their present significance, with the importance they have for today's viewer without impoverishing their initial message.

The other series of programmes pursues a different goal — it is a programme of information which proposes to increase knowledge of the works kept in public museums. Several commentators and experts participate in it. This series aims at the strictest objectivity. The spoken texts and the reproductions of works are sent to subscribers on request. This joint action has encouraged visits to museums; it is a first step towards a new kind of education.

The speech by Madeleine Hours won universal approval because of its positive nature. Head of the laboratory of the French Museum, Madeleine Hours puts science at the service of art, her duties lead her to regularly make an evaluation of what the nation is thinking. To reach French television viewers, who are her audience, she uses two great methods of knowledge of the history of art: analogies, that it should be created anew each time by the viewer and that it can be as creative as to decipher the contents of a painting, as to read an adventure novel. The great pitfall to be avoided in such programmes is to make the public only look at the pictures. This can be done by developing the historical background of the works and their present significance, with the importance they have for today's viewer without impoverishing their initial message.

The requirements of a school programme differ from those of a late evening show that can allow itself avant-garde attempts — a faster rhythm, references to unusual pictures. Moreover, programmes meant for general broadcasting impose certain efforts of popularization which in no case, however, imply easy solutions. The rhythm of the image in this case must be slow. The commentary profits by being simple and should refer to historical or technical ideas that are accessible to the general public, rather than aesthetic commentaries.

The problem of the assimilation of the image by the public should concern art criticism which is responsible not only for the choice of imágenes shown on the screen, but also the interpretation of the television viewer with the present art situation — in the form of a discreet invitation to dialogue.

Moreover, the matter of safety must be taken into account to assure the protection of cultural treasures, and technical solutions to problems arising from the moving of objects, their handling at different stages, their degree of lighting, and hygroficial variations must be found.

The Bordeaux conference marked only the beginning of discussions that must be resumed locally, keeping in mind a future plenary meeting of the A.I.C.A. The stake is considerable since it is a question of the relations of art and communications, as well as the influence of the televised image on our means of perception. Art cannot stand aside in such a decisive debate.

Translation by Yvonne Kirbyson

hippie trimmings for christmas

BY CLAUDE-LYSE GAGNON

Christmas was red and green at first glance. With something gilt-edged, a tuft, and a fringe.

Now it has become orange, mauve, blue, yellow, a rainbow of colours reaching even the smallest detail. Amidst the reflections, the eye discovers the colours. Just as a necklace makes a man's neck look
smarter, there are large paper flowers which give a tropical touch to the winter. The hippies have already travelled this path. Artists have taken an interest in gifts and have begun to sign butterfly bows, wrapping paper, and toys, embellishing the ephemeral. They have joined in the festive spirit and even the modest Christmas card, address book, and scented candle have changed. Now they are poems. And this is a good thing.

To notice this, one only has to go into a shop like "Focus", in Westmount Square, or "Mille et un papiers", or other such shops located here and there throughout Montreal. As a matter of fact, these are colourful and fanciful little shops where one can make a lucky find of some little treasure, some beautiful and whimsical decoration that borders on a minor masterpiece.

The proprietor of "Focus", Mr. Victorio, displays a child's awe when he shows you a funny little wind-up man from Japan, a poster signed Victori, a bow signed Jan Pienkowski, a greeting card in the spirit of 1925. One might wonder if he has not chosen all this to show that even something as simple as this, and from unexpected sources, can be a source of inspiration.

Mr. Victorio has been interested in gifts for some years ago, is now living in California, and has been involved in the same price (however, as regards these Mexican dolls, carefully explained, and that will be encountered again later, when it will be still present.

Of the same un papiers", let us mention that it is owned by the Grands Ballets Canadiens, the staff is composed of volunteer workers whose charitable attitude extends to helping their customers choose articles that delight them, and that help them to express their personal taste. Their is a store of stationery of a marvelous labyrinthine complexity, where one can make a discovery, a lucky find of some little treasure, some beautiful and whimsical decoration that borders on a minor masterpiece.

The Grands Ballets, and have become involved with this, and have beautified inexpensive objects. It is all worthwhile, for Christmas Eve is a very special night. It is unique and unbounded.

The hippie style is in a very special manner then too, they are more agreeable, more attentive, and more vulnerable. Of course, in 1968, many people spend Christmas in the south, many do not take long holidays, but people still pause for Christmas, and that is very important.

All this, when everything around us, even everything, becomes more beautiful, when artists fashion ephemeral objects, the celebration is magnificent. And I do not know exactly why this reply of Madame de Maintenon comes to mind:

— Are you beseeching the heavens, Madame?
— No, Your Majesty, I am merely looking at the ceiling.

Translation by Yvonne Kirbyson

A little farther on, at a turn in the hallway, in the dining-room crammed with students and professors, an immense mural is enshrined above their heads. It unfolds in vertical sequences subdivided into squares and rectangles, with a pattern repeated in each of them; four wheels (or four plates, if one considers the location) that are white on an ochre background, and this design hovers exactly above the heads of the diners.

This time the attraction is strong, almost without shades of suggestion. The artist has kept in mind the immense space that this mural will occupy, the impossibility of a lengthy covenrntation, and the uselessness of an anecdote. His language is clear, his movement sustained, and slow, without flourish. To achieve this "plasticism", this geometrism, he had the panels done in laminated plastic (1/3 mm), which had to be cut and welded from one another by a line of felt (that is about as thick as the stroke of a drawing pen full of ink) to allow for dilation. He separated each band of colours by a groove of galvanized aluminium (in excision). The colors, and this is a good thing.

Moreover, that is what happened here: with a sculpture, perhaps the first that is known to exist by this artist, and which the hall of the Law faculty commissioned. He courageously attacked the problem,
Jacob Jordeans

The Canadian National Gallery is currently organizing a major exhibition of the work of Jacob Jordeans. This exhibition which will open in Ottawa on November 29th, 1968 is under the direction of the English scholar Mr. Michael Jaffé who, for this occasion, edited a well-documented and illustrated catalogue which will be issued in both French and English editions. Almost 300 of the artist’s paintings, tapestries, drawings, and prints have been gathered directly from the great collections of Europe and America. This will be the first exhibition of Jordeans’s work in a North American museum, and the most important exhibition of Jordeans ever held anywhere.

Jordeans was born in Antwerp in 1593 and was the son of a woollen-blanket merchant. He did not receive the education which the great artists of his time such as Rubens and Van Dyck secured. When he was 23, he married Catherine Van Noet, the lovely daughter of his atelier master; she bore him three children. His family life was happy, laborious, and gay; good cheer and songs were no small part of his home. His early marriage prevented him from following the example of the great masters of his time and taking a trip to Italy. Instead of travelling, he studied the paintings of the Italian masters who were in Flanders. In 1646 Jordeans, troubled by religious problems, ended up by abjuring Catholicism and turning to Protestantism as his wife had done. He died in 1678 at the age of 85 and was buried in the Protestant cemetery in Putte, Holland. The recognition he won when he was still young brought him many commissions. His production was rich and varied. His earliest known picture, “The Crucifixion” which was executed when still quite young, was exhibited in 1617. The following year, in a painting of The Adoration of the Magi, the characteristics which were to remain present in the extent of his career, in particular the contrast of light and shadow, first appeared. The Adoration was one of his preferred subjects and he often returned to it. Among the other religious subjects treated by Jordeans let us mention: The Betrayal of Saint Catherine, towards 1641. The Temptation of Christ by Satan, “Le Denier de Saint-Pierre” (Peter’s Pence), The Miraculous Draught of Fishes, Saint Yves, patron saint of lawyers, Saint Among The Dwarfs, The Four Evangelists.

However, his verve is better suited to scenes of mythology and carnival, such as The Proverbs and especially The Banquets. In his later subject he illustrates the old Flemish custom of the Ephiphane, and shows the lavish meals which accompanied the celebration of Epiphany. In the anecdote entitled The Satyr and The Farmer illustrated in five scenes, of which twelve copies exist, the artist reproduces an old fable. In many of his paintings he used his family as models; his wife, his mother, his father, his children and himself all appear. A painting in a very different vein, The Huntsman and his Dog, reveals that Jordeans is also an excellent animalist.

Jordeans’ lengthy artistic career was most productive. Next to Rubens who influenced him, he stands as the greatest Flemish painter of his time. He embodies the style of this rich and fertile Flemish race, their plump women, their hearty characters. His lively and sensual colours are brimming with life and his entire work reveals the wealth of his time. He embodies the style of this rich and fertile Flemish race, their plump women, their hearty characters. His lively and sensual colours are brimming with life and his entire work reveals the wealth of his time. He embodies the style of this rich and fertile Flemish race, their plump women, their hearty characters. His lively and sensual colours are brimming with life and his entire work reveals the wealth of his time. He embodies the style of this rich and fertile Flemish race, their plump women, their hearty characters. His lively and sensual colours are brimming with life and his entire work reveals the wealth of his time. 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His lively and sensual colours are brimming with life and his entire work reveals the wealth of his time.
Jacques Folch with the difference that the results are no longer obvious in a gesture contact with movement: it is then possible for him to take the same finds again, which is the attachment to a still object. He clings to a corner of the canvas, as Jean Cathelin had already mentioned to him as far back as 1959, for its plastic qualities obtained by dabs of colour applied equally all over the surface. But Gagnon will no longer work in this medium: "It is too cold." The relationship with the viewer is established only by plastic qualities. "This is fine, but something is missing," says Gagnon. However, his silkscreens are dependent on a universe that is different from the one we find in his paintings.

There is a strong temptation to locate and integrate within the history of art this concern for the visual and sensual dialogue which the viewer establishes with the work.

Gagnon himself will say of his painting that it is "surrealistic." But of the Surrealist painters he cares only for Magritte. This affirms his preoccupation with the realist meaning of "awareness of another's truth." This conception is very near the ones held by Action Painting or Automatism, but clearly different from the one which explained the art of Tanguy or Dali, where the painting is the expression of a thought or an image that is antecedent to it.

In Gagnon's work the painting could be described as a given moment (as the art of Tanguy or Dali). But of the Surrealist painters he cares only for Magritte. This affirms his preoccupation with the realist meaning of "awareness of another's truth." This conception is very near the ones held by Action Painting or Automatism, but clearly different from the one which explained the art of Tanguy or Dali, where the painting is the expression of a thought or an image that is antecedent to it.

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A truly exceptional exhibition, "Painting in France," was held at the Musée d'art contemporain from September 14th to October 20th, 1968. It was ambitious in the monumental proportions of most of the works presented, and in the exceptional quality of the latter, and in the aim towards which the exhibition aspired: to represent painting that was done in France from 1900 to 1967.

The International Exhibitions Foundation of Washington which sponsored the exhibition and directed the tour it made of the main museums in the United States, entrusted a most difficult mission to France at the time of the "Art in New York" and, realizing that public and private collections in the United States contain most of the master-works of 20th century French art, it would have been a simple matter for the organizers to make a colossal failure of the display. The organizers were the Musée national moderne de Paris, in charge of the first section of the exhibit which gathered in 44 works what is commonly called the Masters, as compared with the artists of the period from after the Second World War to the present who were selected by the directors of the Centre national d'art contemporain. But the decision of choosing individuals independently of their belonging to one or another group, and selecting the works in terms of quality alone, gives the opportunity on the other hand to show the plastic discoveries which originated in France, even if this method poses problems on the level of presentation, history, or chronology. It also allows us to discover certain aspects of an artist's art which easily escape our attention when reading the works what is commonly called the Masters, as compared with the artists of the period from after the Second World War to the present who were selected by the directors of the Centre national d'art contemporain.

The exhibition "Painting in France 1900 to 1967" clearly and precisely showed that France has been the crucible and the stepping-stone of an adventure of abstraction on two hands, and that it is the forerunner on the other hand, of most of the aesthetic trends which stand out as landmarks in the young history of the evolution of modern and contemporary art. To begin with it must be admitted that the principles of this exhibition gathered not only French-born artists, but also those who chose to live in France. But the decision of choosing individuals independently of their belonging to one or another group, and selecting the works in terms of quality alone, gives the opportunity on the other hand to show the plastic discoveries which originated in France, even if this method poses problems on the level of presentation, history, or chronology. It also allows us to discover certain aspects of an artist's art which easily escape our attention when reading the works what is commonly called the Masters, as compared with the artists of the period from after the Second World War to the present who were selected by the directors of the Centre national d'art contemporain.

The exhibition admirably testified to "the artistic permanence and vitality of France". Of course, among them that special mention must be made of those key works whose reproductions at least, are familiar to everyone, which the artist happily served as pocket book covers and the show chooses to illustrate his articles. But there were also a few like "The Montmajour Garden" painted by Maurice Utrillo near 1900 which I think is one of the master-works of the artist. A painter of the streets of Montmagny Garden" painted by Maurice Utrillo near 1900 which I think is one of the master-works of the artist. A painter of the streets of Paris, Dali, Magritte, Chirico, Duchamp, Man Ray. In this way surrealism which, in my opinion, is one of the great events of the history of painting in France would have liked to see other representatives of the surrealist movement appear, and if abstract expressionism formed, properly speaking the major part of the exhibition perhaps also to the detriment of the geometric abstract and pop movements, the entire exhibition admirably testified to "the artistic permanence and vitality of France".

The 150 works on display should all receive individual comments, but I must confine myself to the special mention here of those key parts of the exhibition there were works that all came from the permanent collection of the Musée National d'art moderne de Paris, these key works whose reproductions at least, are familiar to everyone, which the artist happily served as pocket book covers and the show chooses to illustrate his articles. But there were also a few like "The Montmajour Garden" painted by Maurice Utrillo near 1900 which I think is one of the master-works of the artist. A painter of the streets of Paris, Dali, Magritte, Chirico, Duchamp, Man Ray. In this way surrealism which, in my opinion, is one of the great events of the history of painting in France would have liked to see other representatives of the surrealist movement appear, and if abstract expressionism formed, properly speaking the major part of the exhibition perhaps also to the detriment of the geometric abstract and pop movements, the entire exhibition admirably testified to "the artistic permanence and vitality of France".

"Painting in France", at the request of Mrs. John A. Pope the president of the International Exhibitions Foundation of Washington, was prepared for the leading museums of the United States. It was to have been presented in the five following institutions: National Gallery of Art, Washington; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; The Art Institute of Chicago; The Detroit Institute of Arts. However, thanks to the particularly encouraging collaboration between the museums of the United States and the Musée national moderne de Paris, the exhibition admirably testified to "the artistic permanence and vitality of France".
La ville de London, en Ontario, ainsi que ses alentours quelque peu sombres sont devenus un centre du non-conformisme. À Saint-Thomas, un fermier nommé Dan Patterson construit un oratoire avec des boîtes de lait Carnation bien avant la découverte des boîtes de soupe Campbell par André Warhol. À Goderich, un autre fermier du nom de George Eathwaite a exécuté dans la pierre les statuts de la Musique de la Guerre. À London même, la femme d'un ministre protestant a exposé des portraits-miniature sur ivoire dans une veine traditionnelle, d'une perfection qui laisse perplexes les professionnels de l'art. Cependant, London ne semble pas apporter à sa juste valeur cet art original. La Colombie d'artistes qui vivent dans cette ville et aussi les étrangers qui ne rendent virtu de l'indifférence et même, en certains cas, de l'hostilité que manifeste la population envers les éléments créateurs de cette communauté. En reliant d'anciens éditeurs publiés dans le Free Press (un journal qui illustre parfaitement le dicton voulant qu'aucun groupement canadien ne puisse réussir à être aussi ennuyeux que les journaux qu'il lit) on a l'impression que le seul fait de manier un pinceau devient en quelque sorte un acte subversif. La London Public Library and Art Gallery n'aide pas à changer les choses. La politique du comité des achats de cette respectable et sérieuse institution ne semble gouvernée que par la devise "toujours la politesse". Il est toutefois étonnant qu'un des groupes artistiques les plus intéressants du Canada arrive à trouver refuge dans cette ville de 15,000 habitants. La Galerie Nationale du Canada a reconnu ce fait lorsqu'elle a organisé une exposition intitulée de onze artistes intitulée "The Heart of London" qui se déplacera de London même à Kingston, Victoria, Edmonton et Charlottetown.

William Setz, de Brandeis University, qui a voyage à travers le Canada à la recherche de tableaux pour la 7ème Biennale de la Galerie Nationale du Canada, a reconnu "la nécessité de préserver l'art contemporain et d'offrir un regard au grand courant de l'interdépendance croissante des nouveaux médiums de communication instantanés". Cela ne veut pas dire qu'il existe quelque chose comme un "style London" même si ces artistes ont beaucoup de chose en commun et forment un petit groupe très uni. Presque tous les lundi soir, par exemple, au moins la moitié des artistes qui exposent se réunissent dans le salon "Ladies and Escorts" du York Hotel pour une manifestation hebdomadaire du groupe "London Nihilist Spasm Band". Là, au milieu des papiers peints en rose, des lièvres de matière plastique, d'une murale de Venise, le peintre Greg Curnoe dirige un orchestre au moyen de son "Kazoo" perfectionné, électricité et multicolore. Cette musique à haut décibel, cousine du "New Jazz" devient du bruit pour des valeurs thérapeutiques et conviviale jeter à la face de London. Curnoe est aussi un des nombreux présidents du "Nihilist Party of London", le seul parti qui prend au sérieux le mot parti. Une fois par année, les membres organisent un pique-nique, rien ne manque lune, courses, discours.

Pierre Théberge, assistant-conservateur de l'art canadien à la Galerie Nationale du Canada et organisateur de l'exposition, assistait au dernier pique-nique et "c'est un fait de discours en français à l'hotel de la ville. Je suis devenue de la "Galerie 77". À partir de ces manifestations néo-Dada, ces artistes font partie de la Galerie 20/20 où "nous ne faisons pas d'argent mais nous nous vous faire", dit Murray Favro. Le groupe s'exprime aussi sur le plan littéraire dans la revue mensuelle 20 Cents Magazine (2 cents au Canada, gratuite aux États-Unis). Malgré leur sens profond de la fraternité, ces artistes demeurent autonomes sur le plan de l'art. Trois de ceux qui exposent sont dans
appareil électrique. Royden se sert aussi du métal, mais il le trans­
espèce de gros tank aux bords arrondis, une composition tout à
moyen de la peinture sur toile. Cette toile est une composition
qui évoquent une leçon de Pop Art à la manière aérodynamique.

Bev Kelly, "Elles sont amusantes à regarder, dit Favro, mais elles proviennent
deux tableaux:

guitare électrique qu'il fabrique pour le

il a construit un Sabrejet F-86 demi-grandeur; c'est une passion de

Two acrylique parsemé de clous et recouvert de petites images de guerre;

Chambers symbolique et quelque peu troublant. Comme plusieurs artistes,

des peintures en "trois-dimensions" ainsi, qu'il les appelle.

Ces derniers tableaux représentent des objets noirs-noirs dans tous

à la sépia pour la technique négatifs-positifs; ces œuvres ressemblent

a abandonné ses nostalgiques tableaux néo-édouardiens

jeter les yeux sur les artistes locaux. Il est également dommage

conçu à la façon de bandes dessinées qui réussit jusqu'à un certain

"spasm band"

Tony Urquhart, le troisième des artistes de trente ans, professeur

Le groupe des artistes plus jeunes représente un vigoureux mé­

à travers un photographie dans son studio, de l'autre côté de la rue "dit Curnoe.

On le combiner. Je crois même le photographier à

trottoir et attente, leur maison d'habitation, le tout situé au milieu du

2,500 blocs de neige reliés par des clôtures de neige et surmontés

femmes montrent l'animal du doigt tandis qu'un homme court avec

"On le verra ainsi qu'une ombre. Je peux même le photographier à

à ces ateliers, leur maison d'habitation, le tout situé au milieu du

"LES INVARIANTES PLASTIQUES" by André Lhote

PAR CLAUDE-LYSE GAGNON

"Painting and writing...a consuming passion.

Andrè Lhote 1885-1939

This is painting, a mental thing, a mental realm. And the manner

in which it defined itself at a certain time in his history, the time of
cubism, did assert more authoritatively, completely, and finally

than did the words of Leonardo da Vinci, that painting is an exercise of

the mind." (J. Cassou)

André Lhote lived the adventure of cubism completely — he saw it

as a technique to regenerate form — thus something quite different from the "pessimistic refusal of reality." His retrospective

in October-November at the Waddington-Bonaventure, captures the frantic pace of modern life, and leaves us the memory of a very eloquent plea for colour — colour which becomes

"His two dearest, and perhaps his oldest friends were Jacques

Rivière and Alain Fournier. One day I shall publish their letters...", 
muses Mme Simone André Lhote as she speaks with us. We are in

the Waddington Gallery at Place Bonaventure, strolling by the

canvasses of this painter who also achieved distinction as a theoret­

can and a professor. Her stylishly short hair that is turning to grey,

clear, blue eyes suggest that when she met the artist in 1929-30,
she must have been a remarkably beautiful woman. She is

still quite slim, holds her head high, and has a nimble step.

He stopped writing to Jacques Rivière when M. Rivière rented

accommodations in the same house in which we were living in

Paris at that time, they saw one another every day and their
correspondence was very lively. When André was not working,

he was very entertaining. He was found of playing tricks and joking.

he loved his friends and was very loyal to them, every Thursday

when they entertained them we were included.

Over some photographs, letters, and books on display at

the gallery, Mme Lhote points out to me a letter from Jean

Cocteau. "They were very good friends until about 1930. They

corresponded regularly. But, about that time, Jean Cocteau became

very popular. He moved in all the fashionable circles, and attended

all the society parties. André was not a society man. They grew

apart. His friends at this time included André Salmon, Jacques

Superville, Brucke. The most extensive correspondence that he

engaged in however, was with Jean Paulhan. They became ac­

quainted with another at the Nouvelle Revue française. Jean
Ho

As we pass by such and such a canvas, she recalls that it was painted near Mirmande, on a summer day, and that another was done at Gordes after the war, when he founded an art centre there. A third painting reminds her of a trip they made to Brazil...

"He had a passion for old houses, that all painters feel, and we had four of them. My favourite one is the house in Mirmande, in the department of Drôme, the region is so lovely. I have sold the one in Gordes now, and when I am not traveling I always live in Paris."

More intimately, she confides, "he used to work constantly. Either he was painting, teaching, or writing. And I always had to be at his side. If I went out he thought that I had been too long in getting back. When I went to do some shopping, he always asked me at what time I would return. Basically he was an anguished person. He needed people around him. I think that is why he loved teaching so much, although he often repeated that he was orienting his students without forcing them in one direction rather than another.

Among his numerous pupils, who studied with him either at his academy in Paris, or at Gordes, let us point out a very well known one, Agota Lefort, Agota Lefort, she has contributed to St. Eustache, where in several of her canvasses one can distinguish the influence of André Lhote.

"In the summer of 1948 I studied with André Lhote. I spent the season at Gordes, near Avignon. At that time he was living in an old house that he had restored on the hillside. I lived in the village and several times a week I went to see him to show him my work. You had to be serious about painting to take lessons from him... He looked very slight man, warm but not coy. He never gave undeserved compliments, however we felt that he was devoted and attentive.

Showing me a dedication he inscribed, she continued; "He said that no one can claim mastery without geometry. Let us say that my nature draws me to something more flexible than geometry, but when I studied with him, I willingly yielded to his influence in order to really learn. I keep a memory of a great Frenchman, a master of pedagogy."

It was extraordinary to hear him. He was a learned man. I wonder if I would have opened my gallery without his instruction.

Translation by Yvonne Kirbyson

At the Musée des Arts Décoratifs!

300 chairs tell the story of modern art

BY PAQUERETTE VILLENEUVE

"LES ASSIÉS DU SIÈGE CONTEMPORAIN" (THE SITTINGS OF THE CONTEMPORARY CHAIR): 300 chairs exhibited for four months in one of the greatest museums in Paris, the Musée des Arts Décoratifs which, as its name does not indicate, is the most turbulent of French museums. The idea of making a survey of the evolution of our taste since the first World War with the help of 300 chairs is certainly unusual. This audacious exhibition really gave one an outline of the panorama of contemporary trends in interior decoration, it also allows one to understand to what extent an object as common-place as a chair is dependent upon the great artistic currents of the period in which it was made.

The chair: this single object tells us a great deal about our present psychology. We say "sit down" to a guest when we want to offer our hospitality. The chair is a reflection of the home, of the design of the way of life.

In his presentation, François Mathey, the curator of the museum, writes, "Faithful to the program to which it is devoted — the propagation and promotion of art in its differing expressions, the Musée des Arts Décoratifs offers under the title "les assiés du siège contemporain" a review of the international conditions in this domain. The title of the display, in the measure of the programme, is ambitious, but as well, the humour to which it testifies is a form of mastering which is durable to great undertakings."

Indeed it is quite an undertaking to make chairs provide information. What can we learn from them? A long, sometimes sad, sometimes marvelous story of our evolution seen and interpreted by creative men. Retracing their steps we return to about 1920 with the artistic currents, the decorative arts, and the first extensions, then we go from Max Bill and Marcel Breuer to Charles Eames and Harry Bertoia and Alvar Aalto, who were all inspired by functionalism, to the present, to inurable furniture, the latest style in furnishings, and the fur couch of Marc de Rosny, and the bizarre, soft compositions of the sculptor César. Is sitting a function or a pleasure? From the rationalism of the period between the wars to the baroque romanticism of our society of abundance, we find a range of creations which sought to answer one or another question of this question.

"In the course of our visit, we recognize a few works that were shown in Montreal during Expo '67. At first there were the aluminium structured armchairs by Walter Pichler, and then the chairs that Olivier Mourgue exhibited in the French pavilion whose curves were designed to follow the gracious lines of the human body.

The list of materials used says a great deal about the spirit of research of the designers. The materials range from simple varnished wood to inflatable polyvinyl coverings and includes rattan, wire, lacquered cardboard, plywood, stainless steel, aluminium, polyurethane foam, polyester resin, acrylicsbitricol, etc. Everyone has participated here, painters, sculptors, architects, designers, and even engineers, in the exhibition we find the armchairs of Nguyen Quasar who participated in the international competition of the chair in Paris. There are entries from Finland, Sweden, Denmark, Germany, France, the United States, England, and Italy, which prove how rich and varied is the effort expended to provide the house of the XXth century with objects that complement the man.

The excellent introduction to the catalogue, due to Madame Yvette Amic, also praises the manufacturers and distributors who, because they believed in the new forms, had the daring to distribute these armchairs to the public. Let us give honour where honour is due, and mention the name of Florence Knoll first, Knoll is synonymous with the best modern classicism, Knoll spread the good word of the Bauhaus school function before everything.

The modern adventure begins with the growth of functionalism, this school of thought which as far back as 1920 effected the union of the arts, architecture, furniture. In Helsinki, Alvar Aalto created furniture that remained simple, but he used warmer materials. Imbued in all his work is the landscape of his native Finland with its great lake areas, whose shores are bordered by tall shaving birch trees whose leaves reflect in the water; he imagines chairs and foot stools of this birch wood that reflect light with an infinite softness. The use of birch in the form singing for this very supple wood can turn its curving laminations to good
account, it can be worked to wed the form of the body. The success obtained by the creations of Aalto at the Paris exhibition in 1937 were to mark the beginning of the infatuation with Scandinavian furniture. This furniture is erroneously lumped together under the term "Swedish"; two of its main creators were Finns, the difference is that Finland has for a long time been under the administration of Sweden and after all, it is only fair to do justice to its originality.

As versatile as Aalto's approach was it did not remain any less a tributary of Functionalism whose rigidity could not be everlasting, the rupture with the past, with the curve, the free decorative element, the return to the time of the things, as with imaginations overthrowing the designers finally felt inclined to explore new paths. Then there appeared unprecedented forms and profound conceptions. Can elegance be obtained only with straight lines, rectangles, and squares? No. This misleading era of the leftover armchair, of the armchair that isn't "chatty" was beaten down in a few years. Hippie chairs are still not being made, but interiors where a soft delirium is added to the comfort and pleasure of the room are being designed. The desire for new things proper to the consumer society is a blessing for the artist tempted by the baroque.

In any case one no longer sits down in the same manner. The development of industrial labour has forced people to change their secular habits, and the particular weariness it causes requires norms of comfort superior to those previously required. The armchair should be a place of relaxation; the back muscles, the small of the back, the knee joints, the weight of the legs are more important today. Therefore, that multiplies the functions which designers must bear in mind, the needs they must satisfy.

Curiously enough, it is not necessarily the client who can define these requirements. One does grow accustomed to a certain kind of comfort, this is not an innate thing. Formerly comfort was often born of a feeling for familiar objects, a new object, due to one of the whims of human atavism arousing more often a feeling of fear than pleasure. But the style of modern life has permitted us to more and more easily pass through the intermediary steps, and today the idea of sitting on an ensemble of polyurethane foam balls called Relaixar does not frighten anyone.

Having reached this point in the article, the reader can easily realize that the exhibition presented by François Mathey is more than an ordinary artistic display; it is a thought-provoking confrontation between an object to which we usually grant only a very secondary importance, and the real meaning which this object has in our life.

The last word in furnishing is inflatable furniture, of course. One of the French designers, M. Jean Aubert, an architect who helped to organize the exhibition of inflatable structures which took place last year at the Musée d'Art Moderne de Paris, showed me an inflatable chair. And Antoine Stinco will be distributed this winter by Dunlop. For the time being, an armchair is selling for $250 but the designers consider that the prices should go down to as low as $150, that is to say $50 for a huge armchair in plastic material partly covered by fluffy nylon, a kind of imitation velvet which is more pleasing to the touch. The prices are selling at 40F (8 dollars) but it is understood that the Prunac chain stores will bring them out at half the price.

If one should happen to burn an inflatable armchair with a cigarette, or if some malevolent friend should stick a pin in it, there is no problem: a piece of scotch tape is sufficient to stop the armchair rhat isn't "chatty" was beaten down in a few years. Poufs are selling at 40F for a huge armchair in plastic material partly covered by fluffy nylon, instead of polyurethane foam balls called Relaixar does not frighten anyone.

In her catalogue Madame Amic writes, "In France, the situation is alas very different and it is not exaggerated to say that with a very few exceptions the work of the most original designers who were in their prime between 1940 and 1960 has practically disappeared, or has not even been produced. Is not the most convincing document the case of the chair of moulded plywood that was drawn as far back as 1944 by Dumond and Sognot, but remains a cardboard model since no manufacturer even wanted to examine it."

The initiative of Canada Design, which awards a label of quality to designers and manufacturers, permits the recognition of the work done in the country. Moreover the distribution by C.I.L. of polyurethane for the construction of inflatable furniture permits people of average income to have access to a contemporary style that for a long time was reserved to the great foyers of hotels, to the offices of businessmen, or to the homes of industrials who chose 'style' furnishings.

What remains is the encouragement of the development of an art that would not merely be dependent on exterior influences; the information of the public seems the best way to provide such encouragement and an exhibition like the one at the Musée des Arts Décoratifs, the most stimulating example.

Translation by Yvonne Kirbyson

**Interview with Henri Chopine**

**BY MARIE-FRANCE O'LEARY**

**Q.** — What made you decide to leave France permanently?

**A.** — That is extremely simple. As you know, I publish a magazine whose characteristic feature is the individual's complete freedom of language, of opinion, and of dadaist affirmations and to the even more recent ones which are the slogans proclaim: "Let's put imagination in power", "It is forbidden to forbid", and affirm "We don't give a hang about borders". These are mottos which are subordinated to the futurist and dadaist affirmations and to the even more recent ones which are expressed by the new languages of which we shall speak later. All these reasons combine to oblige me, as the editor of a completely free magazine, to take my distance from the small minded repressions which France is experiencing today.

**Q.** — Why did you choose London?

**A.** — Because of the English language and because it has protected itself to this day from continental fascisms, and this situation will last for some time to come unless the shaky economy of capitalist systems is changed.

**Q.** — Besides, this choice is temporary. To be honest I find it difficult to believe that one European country alone can respond to the vast creative and intellectual needs of our generation. And I believe that a country less racked by years of wars, murders, and emotional, moral, and real prisons which WE NO LONGER UNDERSTAND. In plain language, this revolution no longer accepts the Mussolinis, Hitlers, Stalins, Brejnev's, de Gaulles, Franco's, Salazars, Johnsons, and so many others who are only our-"revolutionary, idealistic, creative, progressive", which WE NO LONGER UNDERSTAND.

**Q.** — Tell us about the origins of the magazine **OU** and its evolution, findings, and goals.

**A.** — In 1958 after lengthy personal considerations disputing the values of a humanist world, and no doubt influenced by the impact
made by Mallarmé, the futurists, the dadaists, and Antonin Artaud, questioning speech itself, and its classifications, questioning moreover the value of accepted societies (Before publishing the magazine, I had lived in the Soviet Union, in capitalist countries, and countries of the Third World), reviewing the work of des Guillemin, Jean Rousselot, Alan Bosque, etc. The second, the world of true poetry, which seeks, and naturally finds, and seeks again, was furthered by both older and younger poets. Let us mention: Jean Arp, Pierre Albert-Biot, Max Ray, Raoul Hausmann, etc. We have a poem of the 'voice and speech in the street', a review of electronic music, whose limit is unique to the field of vocal poetry in the broad sense, to which I added: a review of experimental poetry, to which I added: a review of experimental poetry. In this magazine, then, I compared the two worlds of art and poetry. The first, the world of poetry of 'consumption' (of the First World), refocusing the 'true God' of monolithic, spiritual poetry, the work of des Guillemin, Jean Rousselot, Alan Bosque, etc. The second, the world of true poetry, which seeks, and naturally finds, and seeks again, was furthered by both older and younger poets. Let us mention: Jean Arp, Pierre Albert-Biot, Max Ray, Raoul Hausmann, etc.

What was it all about? At first we gathered forgotten phonetic exercises; the voice demonstrated its particular resources and its various resonant values are set by the very machine in closely related tonalities; the voice alone, to the exclusion of all sound-effects and purely electronic sentiementality, but because I believe in countries whose horizon is the intelligible, and the particularism of languages. As for the voice, it surpasses the intelligible, and the particularism of languages. As for the voice, it is the only language of art, and that was the final observation. The second is that naturally the timbres of each author had an individual quality. To the contrary of electronic music whose resonant qualities are set by the machine in closely related tonalities, the voice demonstrated its particular resources and its various resonant values. No voice is like another and here we have a very rich field to observe.

The third fact is that naturally the individual values also individuate the authors. We could distinguish the authors who remained faithful to comprehension like Bernard Heidseick, Brian Gysin, Paul de Vree, Mimmo Rorella, François Dufrène, Gil J. Wolman, Claude Pélu, Gianni Bertini, Yaacov Agam, John Furniss, E. Alleyn, etc. If you like, OU, in that time the first and only anthology of the voice, the "voice of every corner of this world of anonymity. OU is vocal poetry, the only group is in Paris and one has begun in Brescia, and all are in close contact with each other. Let us note, however, that these groups are graphic and have a common denominator: their interest in concrete poetry and related matters. As for spoken poetry, the only group is in Paris and one has begun in Brescia. There are isolated authors in Germany, Italy, The United States, England, and Japan. The meeting places are numerous: in France, Brazil, Germany, and Italy, and there are also radio contacts serving these countries.

Q. — Is spoken poetry such as you define it the only language of art?
A. — No, it is not (not yet), and I do not define it. It presents the idea of vocal quality. Decades of research will still be needed to find the unknown elements of the voice which will serve the birth of this new voice. For its author, the "voice" is to be considered primarily as a breakthrough, and is interdependent on the written poetry of yesterday which is gradually becoming a dead language.

Q. — Can this poetry be accessible to the general public everywhere?
A. — Yes. Because its expression, speech, is physical, it surpasses the intelligible, and the particularism of languages. As for the public, they are compliant in their acceptance of it. Vocal and thus physical poetry gives sensory states similar to a certain transcendent fascination of the being which according to many enthusiasts replaces all artificiality like drugs for example. One must relax on hearing it, and no longer say "what does it mean?"

Q. — What are your immediate plans?
A. — My plans are to again publish a new series of the review OU. It will likely be called "OU+JE", the "ie" personifying men from every corner of this world of anonymity. OU+JE will extend to the theatre, will increase vocal poetry, will research graphism, will continue the "type graphist in estraté" and finally it will continue its freedom by saying very clearly what it thinks of old platitudes which are oppressing nations. Finally it will permit itself to research collaborations of law, Mathematics, and the social sciences, etc. I foresee trips to America and naturally trips to Canada, not out of sentimentality, but because I believe in countries whose horizon is very broad. I believe in new countries, those who are moving forward into the future, which is the only thing that matters to me.

The interview was accomplished by correspondence.

Translation by Yvonne Kirbyson.

BY ROBERT-LIONEL SEGUIN

The origin of toys is lost in the mists of time. As far back as the stone age, mothers could have felt the need to calm down a child who was too noisy by giving him some polished pebbles, shells, and primitive dolls. Excavations carried out in caverns in Central Europe brought the discovery of flint statuettes which might very well have been dolls.

Then again, children in Egypt, Greece, and Rome knew games similar to those played today. Archeological research that has been carried out in the last twenty years in Mesopotamia and Iran has brought to light toys dating from three thousand years before the Christian era. The presence of toys is similarly indicated on monuments decorated with figures and on ancient bas-reliefs. In ancient times, it was proper to consecrate playthings to the gods. In Rome these offerings were made to Jupiter, Mercury, and Diana, as soon as the child reached puberty. If death claimed an infant, his toys were also presented to the divinities. This pagan custom was later transferred to Christian times when the first machine for the processing of toys was invented. In Sardegna, toys are offered to the Virgin instead of votive offerings.

Toy-making did not escape the industrial revolution of the 19th century. In the course of the last hundred years children have received an ever-increasing variety of playthings. These objects enter six main categories: infants' toys, outdoor toys, games of skill, toys for girls, for boys, and animated toys. Let us examine the first kind.
Babies are interested in playthings that make a noise. The slightest sound that is out of the ordinary disturbs and enthrals their young years. Little children in every age have shaken rattles. In the Middle Ages several of these toys became veritable luxury items. At the end of the 14th century, the French goldsmith Jean du Vivier engraved a silver rattle for the royal children. Later, ivory, crystal, silver, and even gold rattles were generally made.

In the 17th and 18th centuries rattles were so costly that they were handled down as part of the family heritage from one generation to another. Such as Jean-Baptiste Rousseau, who cast against such a custom alleging that it leads a child to idleness and extravagance. The philosopher is not completely wrong. But let us avoid generalizations. When Lavoisier was a child he played with a magnificent silver rattle that did not prevent him from becoming one of the most brilliant minds of his time. This toy is preserved in the History of Education museum.

This vogue of costly toys reached New France. Near the end of the 17th century there is mention of two or three silver rattles in Montreal. On December 15, 1684 the lawyer Bénigne Basset pays a call to the home of the widow of Antoine Le Frenay de Brucy, near Théâtre Picoté de Bellegarde, where he finds a silver rattle valued at ten francs. (As the chief lieutenant, governor Petri, De Brucy devotes his energies to the fur trade.)

All parents do not give such lavish playthings to their children. Usually they are satisfied with the bone rattles. Towards mid-June 1703 there are eight such rattles in the shop of Jacques Doucet Bondy. There is one for five pence each. The Montreal merchant, who is of Auxerrian descent, is the husband of Madeleine Gaumeau-Duplessis.

The absence of dolls is amazing. However, at the end of October 1703, the lawyer Antoine Adhémar reports the existence of a doll's cloak cut from muslin fabric. This small garment is in the home of Claude Corron, a Montreal colonial.

Are outdoor toys current? The odd mentions of skates discovered in legal and official accounts let us specify that skating is reserved for adults. Skates are usually owned by habitants who live along the St. Lawrence or smaller rivers. What is more natural, since bodies of water are the only ice-rinks of the time. However a few children do manage to acquire a pair of skates.

As early as 1669, Basset reports the existence of a pair of skates at the home of Etienne Bousquet, in Montreal. During the winter of 1745-1746 legal documents mention other skates belonging to Urban Richard of Pointe-aux-Trembles. At this time skating is especially popular in the Chambly region, where a good many habitants have skates. If we follow the accounts of the lawyer Grisè, the cost of these items varies greatly. In January 1759 the skates of Michel Boideau were worth roughly ten francs. On the other hand, those of Jacques Bouthonnère were valued at two francs.

Toys were no less sought after in the second half of the 18th century. Wooden horses which are the delight of little boys are skilfully carved by fathers, uncles, or grandfathers. The simple craftsmanship of these objects is so endearing that it becomes a virtuous art. Those which escaped the indifference of children and adults are now delighting collectors. Most of these horses are set on small wheels, others are mounted on swings, or rockers.

This pony horse could not be in the least surprising. The habitant has always shown a great deal of interest in the equine species, even to the detriment of raising cattle. This is true to the extent that the interest becomes prejudicial to the proper agricultural development of New France. On June 13, 1709, the intendent Antoine-Denis Raudo is to decree that each tenant farmer can no longer keep more than two horses or mares and one foal; the others must be destroyed.

All wooden horses are not of primitive workmanship. In Quebec city a few have been carved by a sculptor as heralded as François Balti, a former pupil of the Royal Academy of Paris and one of the leading sculptors in Quebec. These playthings are commissioned by large, a former pupil of the Royal Academy of Paris and one of the city a few are even carved by a sculptor as heralded as Antoine-Denis Raudo is to decree that each tenant farmer can no longer keep more than two horses or mares and one foal; the others must be destroyed.

Moreover, let us take note of the lack of toys which were however popular in other countries. Such as the lead soldiers that amused so many French children. It is true that the construction of these toys implies the presence of highly skilled craftsmen. But the same is not true of the comparatively simple construction of Noah's arks. How then, can the absence of these little arks in Quebec be explained?

Knuckle-bones and marbles are the games of skill that schoolboys play most. In the spring every little boy has a bag full of glass or clay marbles, commonly designated by the adopted English expressions: "knuckle-bones" and "marbles". The glass marble was the most coveted of the two kinds.

The industrial era definitely deals the death blow to homemade toys. Serial production is already flooding the market by the end of the 19th century. These toys are generally made of iron. They are either in one piece or have several parts joined together by shanks.

Sheet-metal toys soon replace iron ones. Afterwards animated toys follow. As early as the end of the first war they appear in the windows or on the counters of all the stores in Quebec. The German firm, Lehmann, practically holds a monopoly on their production. For the most part these toys illustrate methods of transportation. Miniature horse-drawn buses, panhards, and tilbury carriages are under every Christmas tree.

The most primitive of Quebec remain a true folk-art. Wooden horses and doll furniture testify to the skill and dexterity of our rural artisans. In 1965 a display of old toys held in the setting of the Salon d'Artisanat shed light on this previously ignored area of the Quebec heritage. This exhibition, entitled "Au tour de l'automne," by M. Laurent Simard explicitly states: "This display makes us realize that today, with the exception of dolls, no craftsman makes toys.

This is a timely thought which deserves our attention. Why do our children no longer make toys? Might they not discover Quebec's toys which would encourage children to look for beauty which, consequently, would allow them to better appreciate the things which surround them. In short, it would be entirely to our advantage to preserve the present rubbish with toys made by craftsmen.

Translation by Yvonne Kirbyson
The art of Ayot arises directly from Pop art, even if it differs from it in several respects, and in the very personal touch which the artist gives it. Ayot takes his subjects from everyday life. His prints done in the Vogue of advertising are appealing and very fanciful.

It is interesting to observe how, and in what manner artists like Ayot are able to design advertising that would please the eye while pursuing the goal which it has set itself. Pictoral and optic research is even more evident in Ayot’s large pictures. This is the case in the picture which represents a reclining woman, and which is formed of two panels set at right angles, to which is added a row of bands completing a triangle whose shadow fragments the subject represented. This concept permits the viewer to see different aspects of the picture according to his position and thus creates a very interesting type of relief.

The artist pursues his research with a view to exploiting a method which is derived equally from Op and Pop art. But in my opinion, what makes his art valuable is no doubt the fact that it is completely embodied in daily life and thus allows us to persevere in it more easily.

Translation by Yvonne Kirbyson

Psychelic environments, and happenings. César, de Soo, Hanich. The zeal of lovers rekindled at the bosom of a Nana by Saint-Phalle. The horrifying: Betcencaud, Dada. The horror: Genoves. A woman greets the works of Christo: "They didn’t have the courage to stick the Nana up against the window." Centrale d’Artisanat du Québec. M. Bertrand, Le Clézio 1965-1968, 1967, Vivant 1965-1968. It is due to such activities that Bernard Chaudron thinks "that to hold a happening is to make a fact emerge from context... to become aware that the world is a spectacular show inside of which one is oneself a spectacular show".

The thousands of visitors who had come for an “opening” do not know whether they are laughing, crying, getting dizzy, or breathing their last, if they are playing, or playthings in a descent to hell. That is where the happening really is, rather than with César, who assisted by Farhi, is seeing up his purple and yellow cakes and distributing them, consecrated bread, at the noon mass. A light breaks out. The accumulation of brace bits by Arman bombs the scrap-iron less than César’s signature does the visitors’ skin. Who will emerge from the maze?

Le Clézio thinks “that to hold a happening is to make a fact emerge from context... to become aware that the world is a spectacular show inside of which one is oneself a spectacular show”.

The MAEGHT Foundation with Art Vivant 1965-1968, thoroughly explores the intrincacies of this syllogism. The main room is occupied by the “visual research group”. The hanging nickelplated V-type tubes which the public goes through into the racket of clashing metal, signals by Takis; the environment by Soto into which few visitors dare venture, they are so many debugging machines, properly constructed to make art emerge from the cultural zoo.

Temporality is authoritatively installed there. Passing from the works for meditation to those which require incessantly changing reactions makes you feel that you are being torn apart. We can only hope and wish that the exhibit holds discoveries for the crowd of visitors, 100,000-strong in 1967, for that is its interest and importance.

We are beyond pedagogy, we are reintroducing essential communication between art and man, by means of the accidental. The dusting was done with virtu. It looks good.

Translation by Yvonne Kirbyson